Steve

Reich

Electric Counterpoint

for Guitar and Tape
or Guitar Ensemble

Full Score
and Live Solo Guitar Part

HENDON MUSIC
BOOSEY & HAWKES

Electric Counterpoint

Commissioned by the Brooklyn Academy of Music
and The Brooklyn Philharmonic
for Pat Metheny

First performed November 5, 1987
at the Brooklyn Academy of Music Opera House,
Brooklyn, New York
by Pat Metheny

First performance of the ensemble version on February 24, 1990
at the University of Southern California School of Music,
Los Angeles, California,
under the direction of James Smith

Recordings:
Pat Metheny on Nonesuch 79176
David Tanenbaum on New Albion NA031

Instrumentation

Solo Guitar

Taped or live Guitar Ensemble
Guitar 1
Guitar 2
Guitar 3
Guitar 4
Guitar 5
Guitar 6
Guitar 7
Guitar 8
Guitar 9
Guitar 10
Guitar 11
Guitar 12
Bass Guitar 1
Bass Guitar 2

Duration: ca. 15 minutes

Performance tape* or parts are available from the
Hendon Music/Boosey & Hawkes Rental Library

* see Notes on Performance

Required program credit if piece is performed with tape made by Pat Metheny:

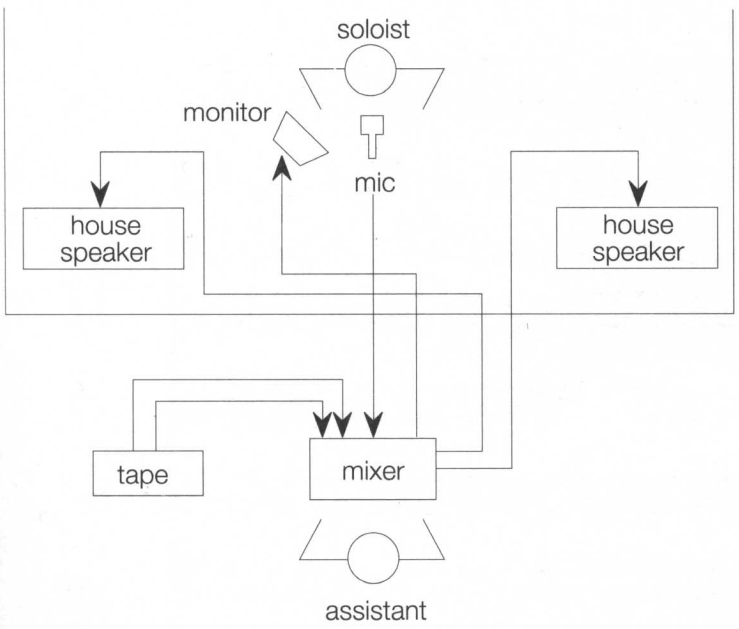
℗ 1989 Elektra Entertainment, a division of Warner Communications Inc. for the United States and WEA International Inc. for the world outside the United States.

Electric Counterpoint was recorded by Pat Metheny September 26 – October 1, 1987 at Power Station, New York City. It was commissioned by the Brooklyn Academy of Music's Next Wave Festival for Pat Metheny.

Notes on Performance

When *Electric Counterpoint* is performed with soloist and pre-recorded tape the soloist should be amplified so that his or her volume and timbre will fit properly with the tape. The soloist may play either electric or acoustic guitar. If electric the amplification is done directly from the output of the instrument; if acoustic a conventional microphone is used placed as close as possible to the instrument. Basically the soloist should always be somewhat louder than the tape but not so loud that the relationship between soloist and tape is lost. An assistant who knows the proper balance between soloist and tape (either from hearing a properly balanced previous performance or reliable recording) should sit at the mixer in a good listening position in the hall and adjust the volume of the soloist vis a vis the tape as necessary throughout the performance. Though the rental tape is stereo the soloist and the assistant may decide to play it back in mono in the hall so that all members of the audience get a good overall balance regardless of where they are sitting. In my experience, using a well recorded cassette (with noise reduction) and a small portable professional quality cassette recorder for playback works quite well. It is wise to use a recorder that has a playback speed adjustment so that the pitch of the tape can be slightly adjusted if necessary. Whatever the adjustment in speed made it should be done in rehearsal and then not touched in performance.

Generally a monitor speaker (usually wedge shaped) should be placed on the floor directly next to the soloist so that he or she can hear the tape clearly throughout the performance. A sound check rehearsal is necessary in each different hall to determine the tape/soloist balance for the house, for the monitor, and for the exact placement of house and monitor speakers. A performance diagram follows:



If a performer wishes to make their own pre-recorded tape they are encouraged to do so and will need to record it in a multi-track tape studio. Generally at least 16 tracks are necessary to allow for alternate takes during the recording sessions. The multi-track tape is then mixed down to a 2 track stereo (or mono) tape for performance.

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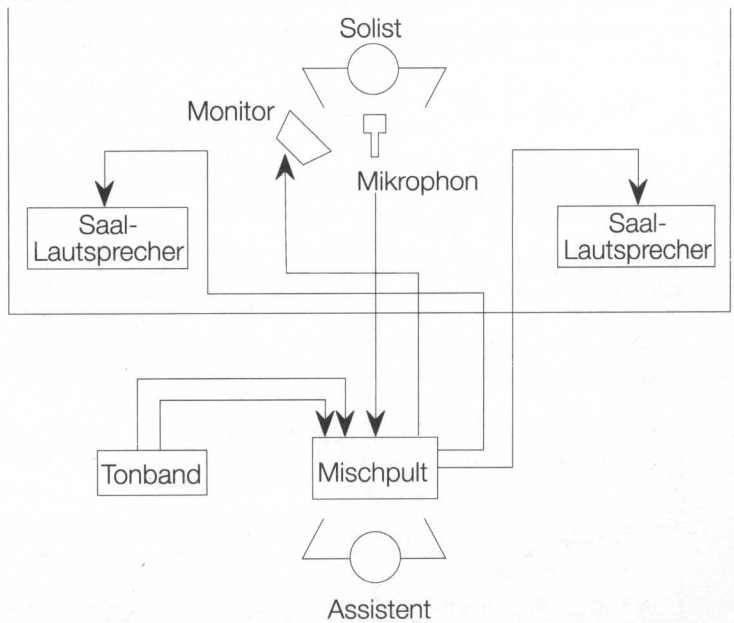
Anmerkungen zur Aufführung

Bei einer Aufführung von *Electric Counterpoint* mit Solisten und bespieltem Tonband sollte der Solist immer etwas lauter als das Tonband sein, aber wiederum nicht so dominierend, daß die Beziehung zwischen Solist und Tonband verlorengeht. Der Solist kann sowohl eine elektrische als auch eine akustische Gitarre benutzen. Im ersteren Fall muß der Verstärkung direkt vom Instrument aus erfolgen, bei der akustischen Gitarre wird ein normales Mikrophon benötigt, das so dicht wie möglich am Instrument plaziert ist. Ein Assistent, der mit der geeigneten Balance zwischen Solist und Tonband vertraut ist (durch Anhören einer exakt ausgesteuerten früheren Aufführung oder verläßlichen Aufnahme), sollte an einer akustisch günstigen Stelle im Saal am Mischpult sitzen und während der Aufführung die Lautstärke des Solisten im Verhältnis zum Pegel des Tonbands soweit wie nötig regulieren. Obwohl das geliehene Band stereophon ist, können der Solist und sein Assistent entscheiden, das Playback im Saal eventuell in Mono zuzuspielen, so daß jeder Zuhörer, wo immer er auch sitzt, eine insgesamt gleich gut ausbalancierte Wiedergabe erleben kann. Aus meiner Erfahrung kann ich sagen, daß auch eine gut aufgenommene Kassette (mit Rauschunterdrückung) und ein kleiner tragbarer professioneller Kassettenrekorder für das Playback gut geeignet ist. Es ist dabei sinnvoll, einen Rekorder zu benützen, der einen Playback-Geschwindigkeitsregler hat, so daß die Tonhöhe der Bandaufnahme, wenn nötig, geringfügig verändert werden kann. Welche Geschwindigkeit auch immer eingestellt wird, dies sollte auf jeden Fall in der Probe geschehen und dann während der Aufführung nicht mehr verändert werden.

Generell sollte ein Monitor-Lautsprecher (für gewöhnlich ein keilförmiger) in der Nähe des Solisten auf der Bühne aufgestellt werden, so daß er das Tonband während der gesamten Aufführung deutlich hören kann. In jedem Saal ist eine Soundcheck-Probe nötig, um die Balance von Tonband und Solist für den Saal, für den Monitor und die genaue Plazierung der Saal- und Monitorlautsprecher festzulegen. Nachfolgend ein Aufführungsdiagramm:



Ist es der Wunsch des Aufführenden, ein eigenes vorgefertigtes Tonband zu erstellen, so soll er dazu ermuntert werden. Erforderlich dazu ist ein Multitrack-Tonstudio. Im allgemeinen sind mindestens sechzehn Spuren nötig, um für die endgültige Fassung verschiedene Probeaufnahmen berücksichtigen zu können. Das Mehrkanal-Band wird dann auf ein Zweikanal-Stereo(mono)-Band für die Aufführung abgemischt.

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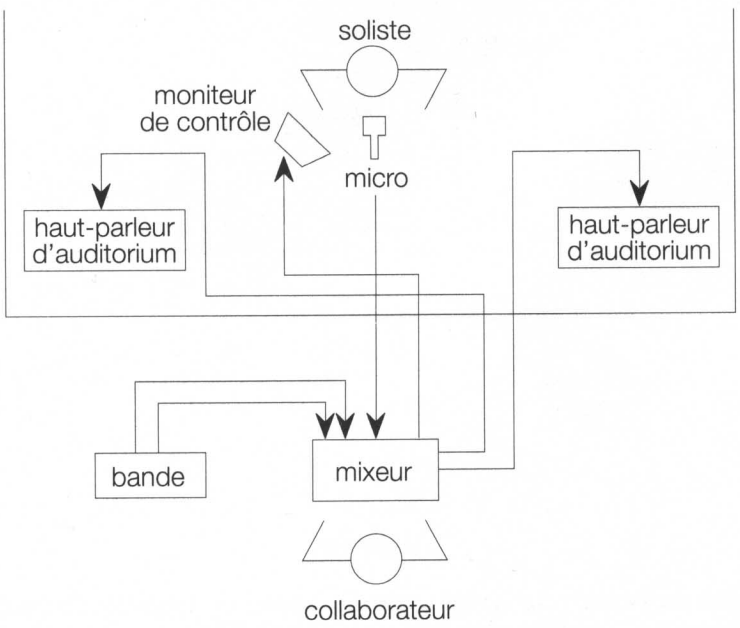
Note pour l'exécution

Lors de l'exécution d'*Electric Counterpoint* avec soliste et bande pré-enregistrée, la partie du soliste doit être amplifiée de telle façon que volume et timbre soient adaptés à ceux de la bande. Le soliste peut jouer soit sur une guitare électrique soit sur une guitare électro-acoustique. Dans le premier cas le son amplifié est réalisé directement a partir de l'instrument. Dans le deuxième cas il faut utiliser un micro normal et le placer le plus près possible de l'instrument. En fait le soliste devrait toujours être plus sonore que la bande, sans toutefois que le rapport entre l'un et l'autre soit déséquilibré. La personne assurant le mixage devrait être assisté d'un collaborateur assis à côté de lui, et en bonne position d'écoute dans l'auditorium, et être capable de juger de l'équilibre adequat entre le soliste et la bande (soit parce qu'il a entendu au préalable l'oeuvre en concert, soit parce qu'il a écouté un enregistrement fiable), de façon à règler le volume du soliste par rapport à celui de la bande, si besoin est, tout au long de l'exécution de l'oeuvre. Bien que la bande (en location) soit en stereo, le soliste et le collaborateur peuvent préférer la passer en mono de façon à ce que tous les auditeurs, quelle que soit leur place dans la salle de concert, entendent des sons bien équilibrés. Je sais par expérience que si on utilise une cassette bien enregistrée (niveau minimal de bruits de fond) et un magnétophone portatif de qualité professionnelle pour la bande pré-enregistrée, on obtient une résultat satisfaisant. Il est recommandé d'utiliser un magnétophone avec un dispositif de règlage de même vitesse que celle de l'enregistrement afin de pouvoir ajuster délicatement la hauteur du ton de la bande si nécessaire. Les règlages de la vitesse ne doivent se faire que pendant les répétitions et jamais durant les concerts eux-mêmes.

En général un haut-parleur de contrôle (normalement à section d'angle) doit être placé sur le sol, à côté du soliste, lui permettant ainsi d'entendre clairement la bande durant l'exécution de la pièce. Une répétition dans la salle de concert s'impose avant toute exécution afin de vérifier que le haut-parleur témoin ne trahit en rien le rapport équilibré obtenu entre bande et soliste. Il doit être placé au meilleur endroit possible ainsi que les hauts-parleurs de la salle. Voici un schéma pour l'exécution:



Les musiciens qui désirent assurer leur propre pré-enregistrement sont les bienvenus. L'enregistrement doit se faire dans un studio équipé de multi-pistes. 16 pistes sont en général nécessaires pour permettre des prises de son alternées durant les séances d'enregistrement. La bande multi-piste est ensuite réduite par mixage à 2 pistes. Cette dernière sera utilisée pour l'exécution de l'oeuvre en concert.

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ELECTRIC COUNTERPOINT

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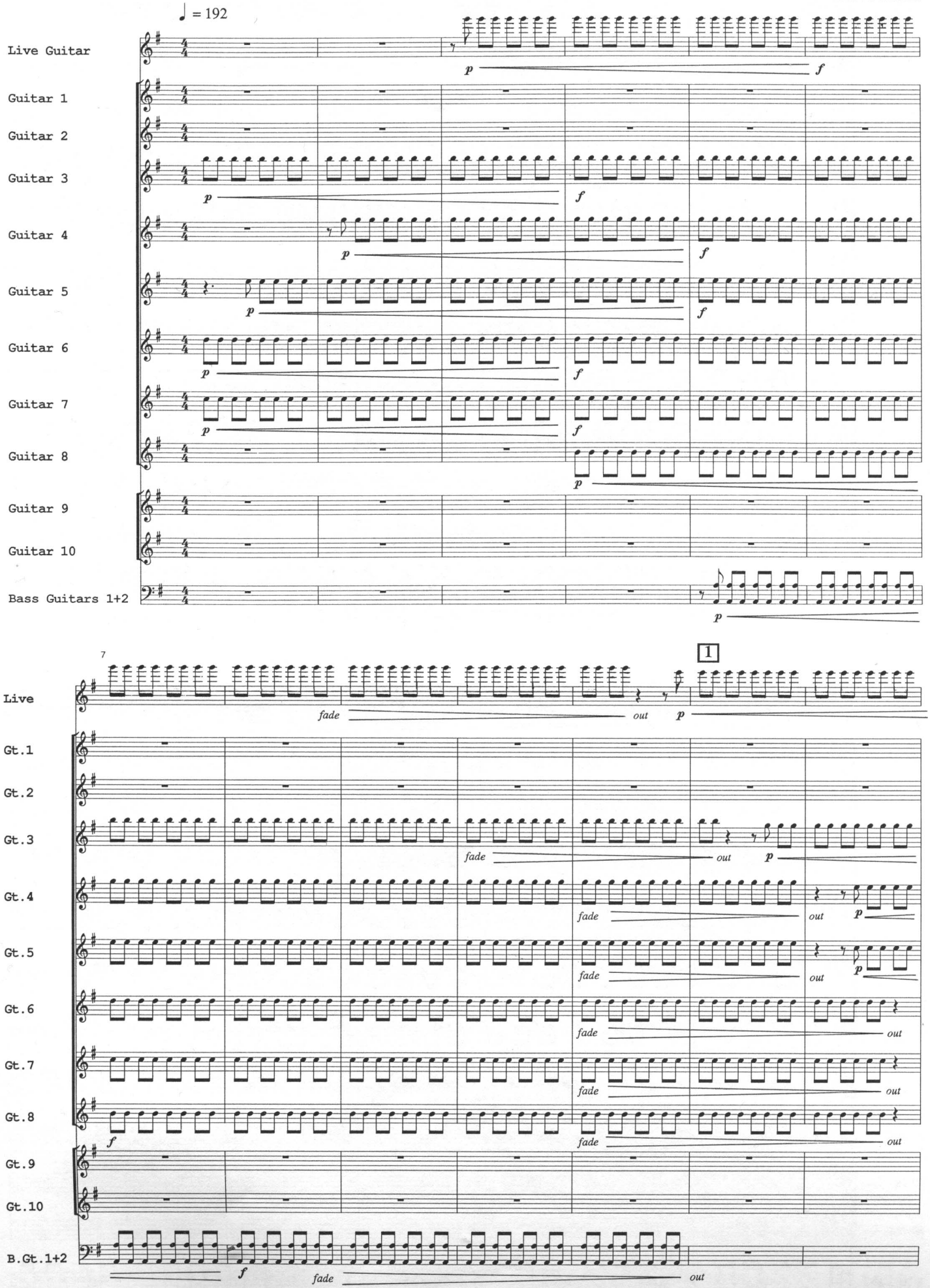

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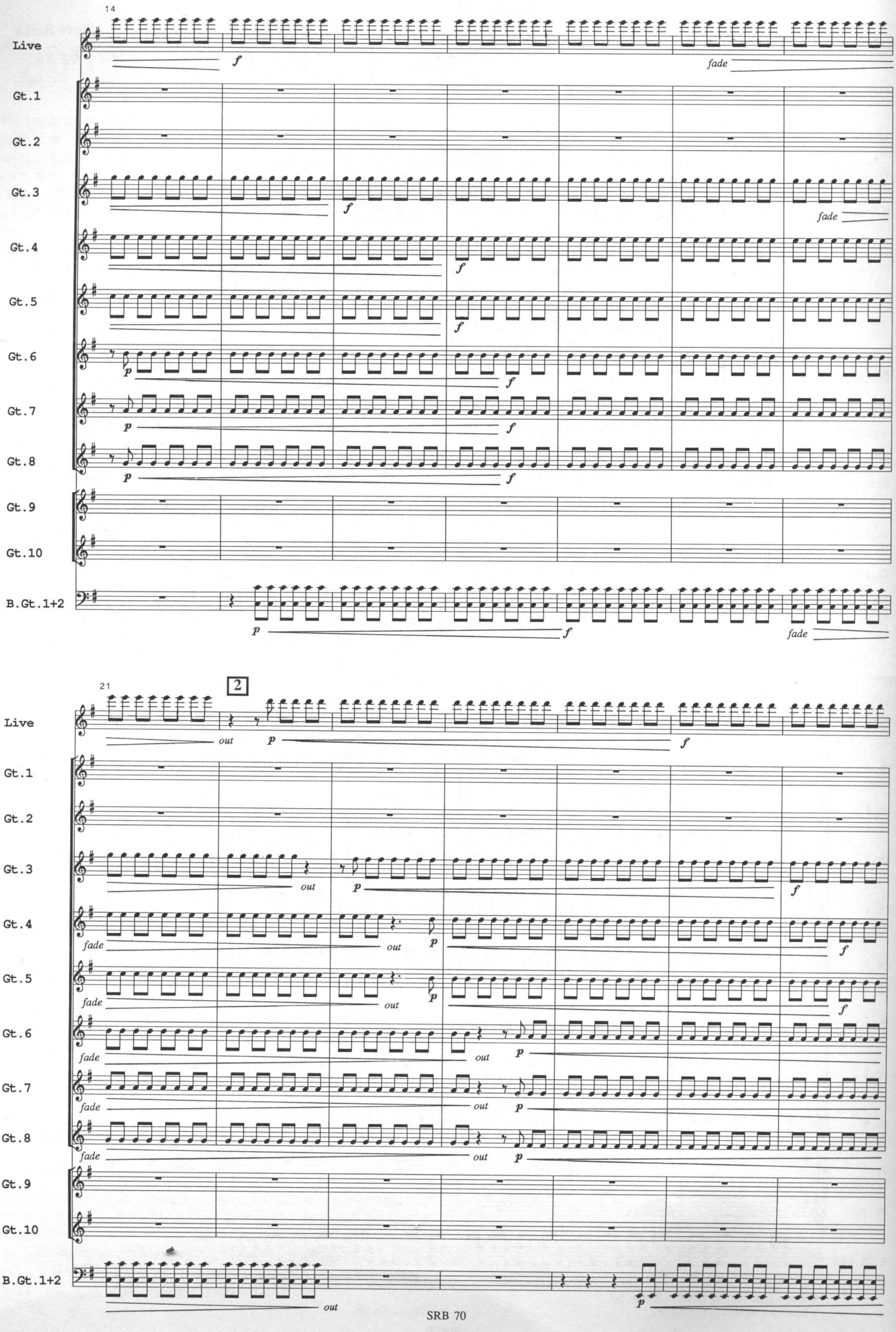
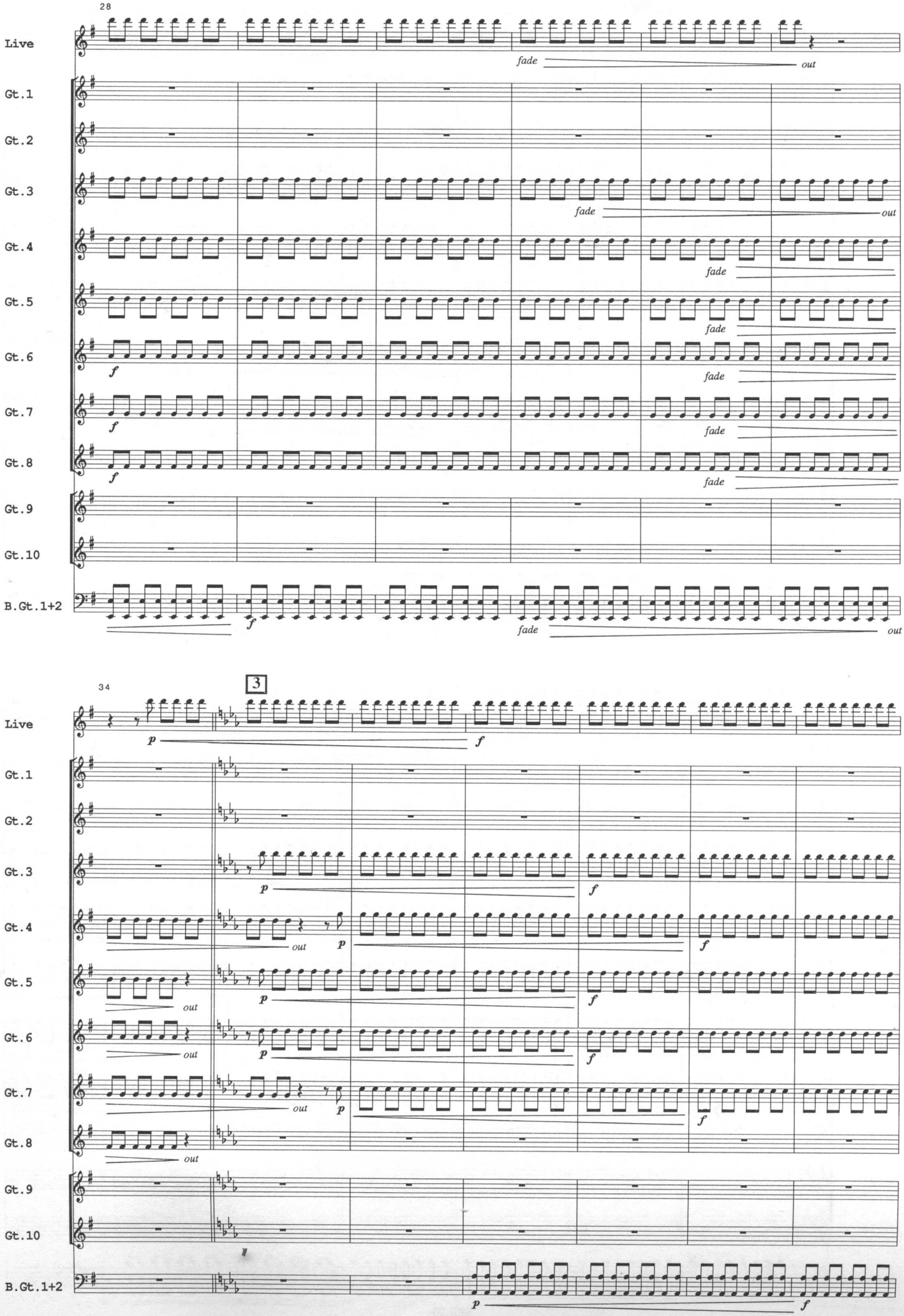
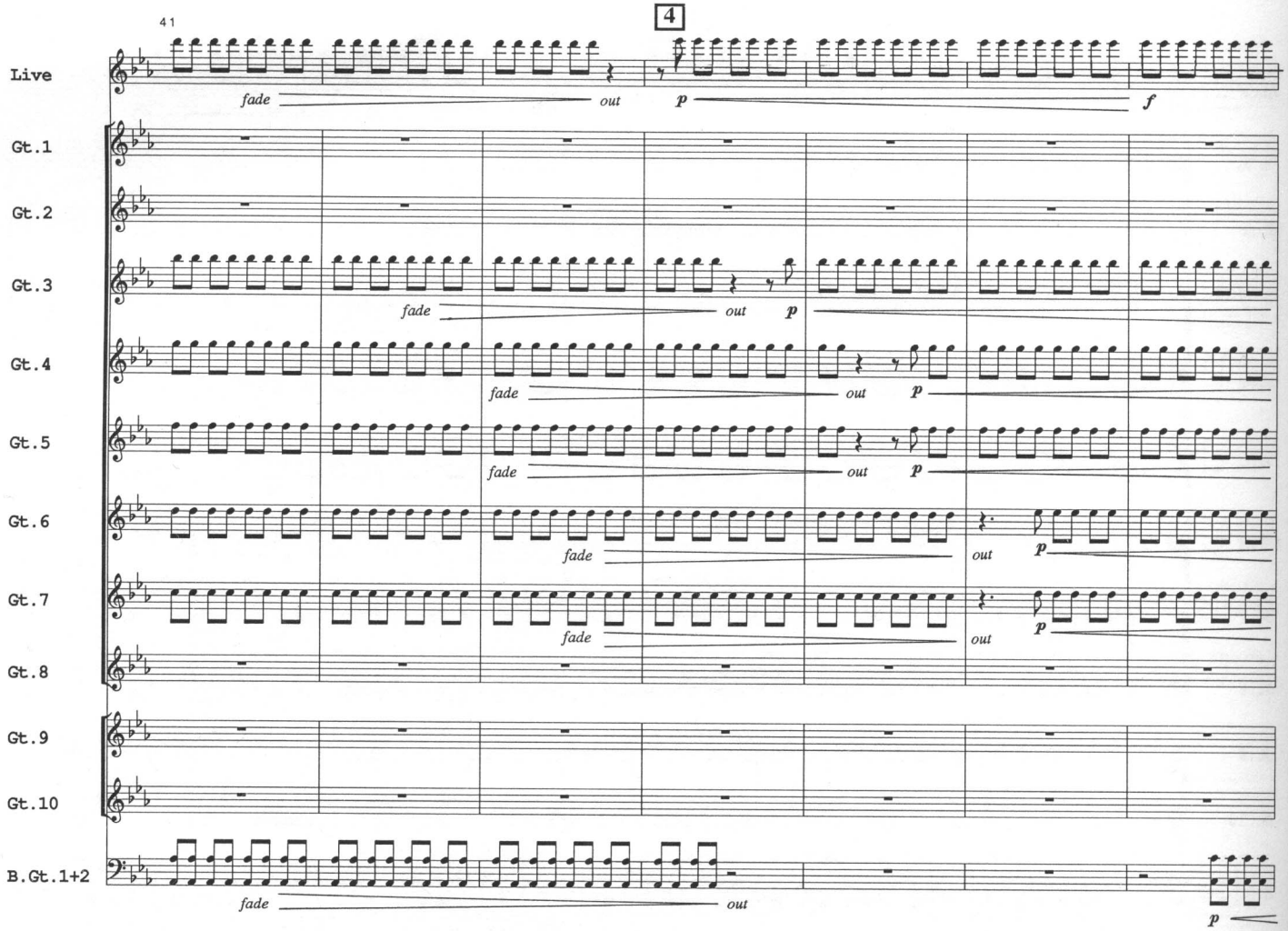
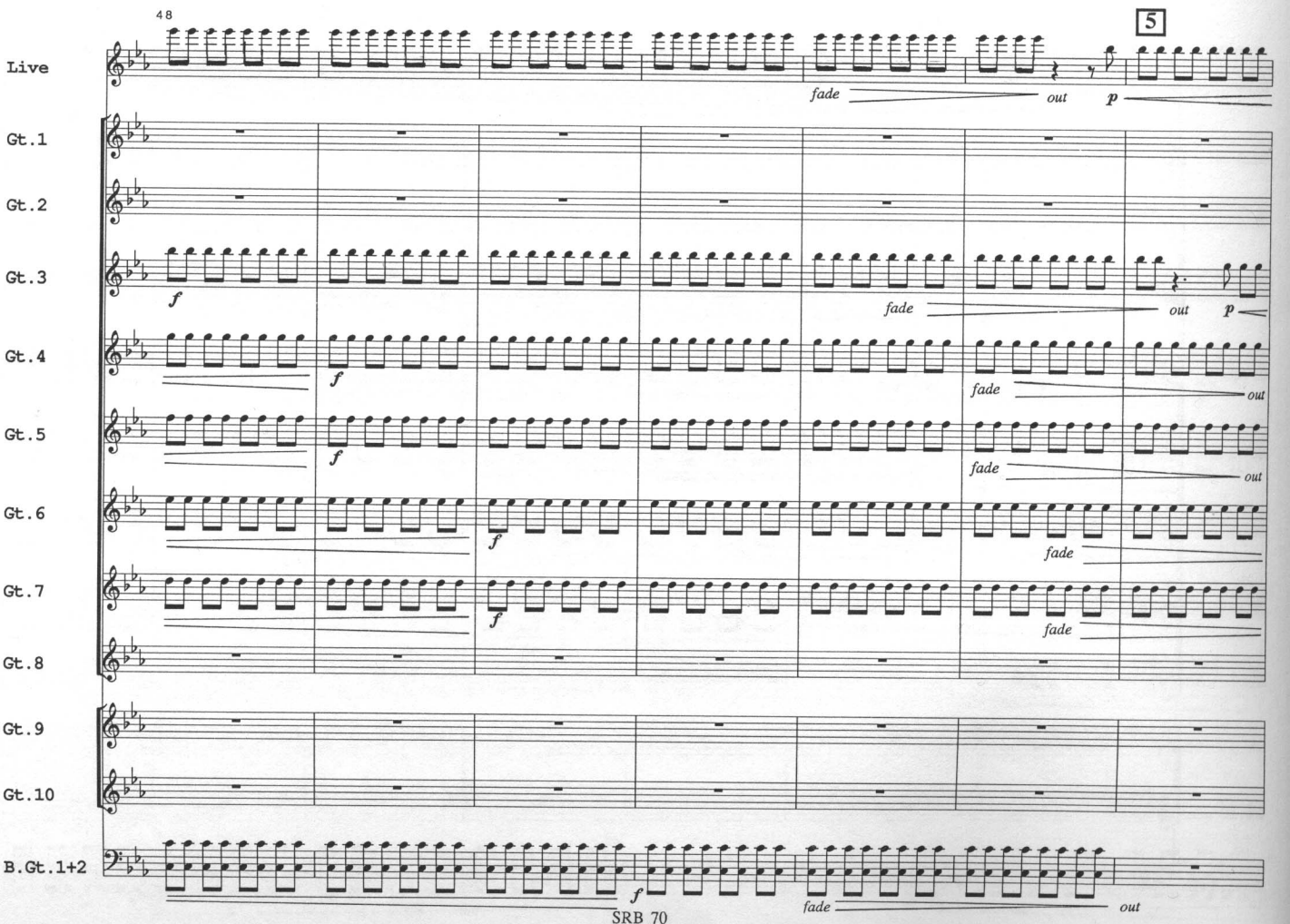
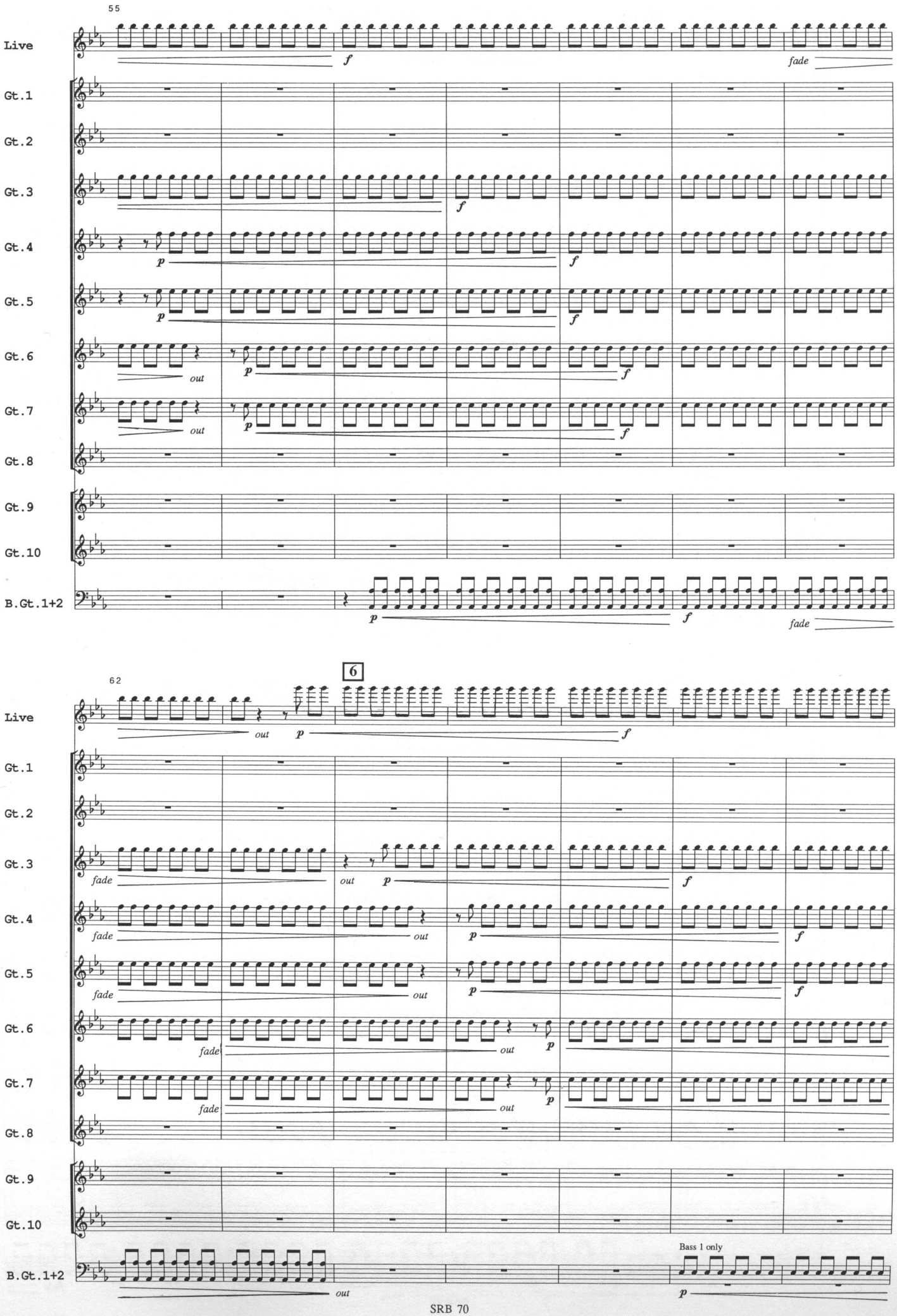
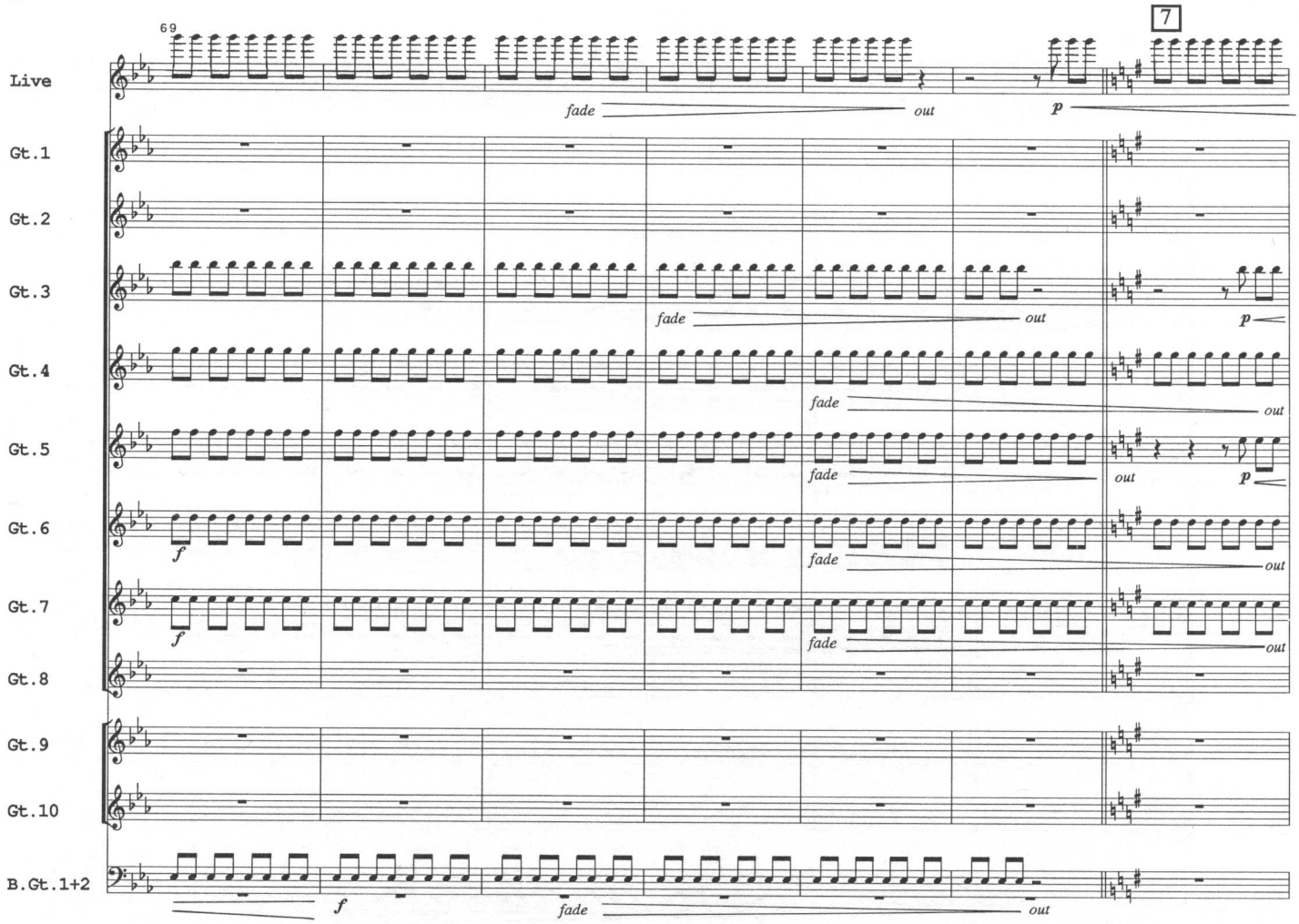

14
Live
Gt.1
Gt.2
Gt.3
Gt.4
Gt.5
Gt.6
Gt.7
Gt.8
Gt.9
Gt.10
B.Gt.1+2
f
fade
p
out
21
2

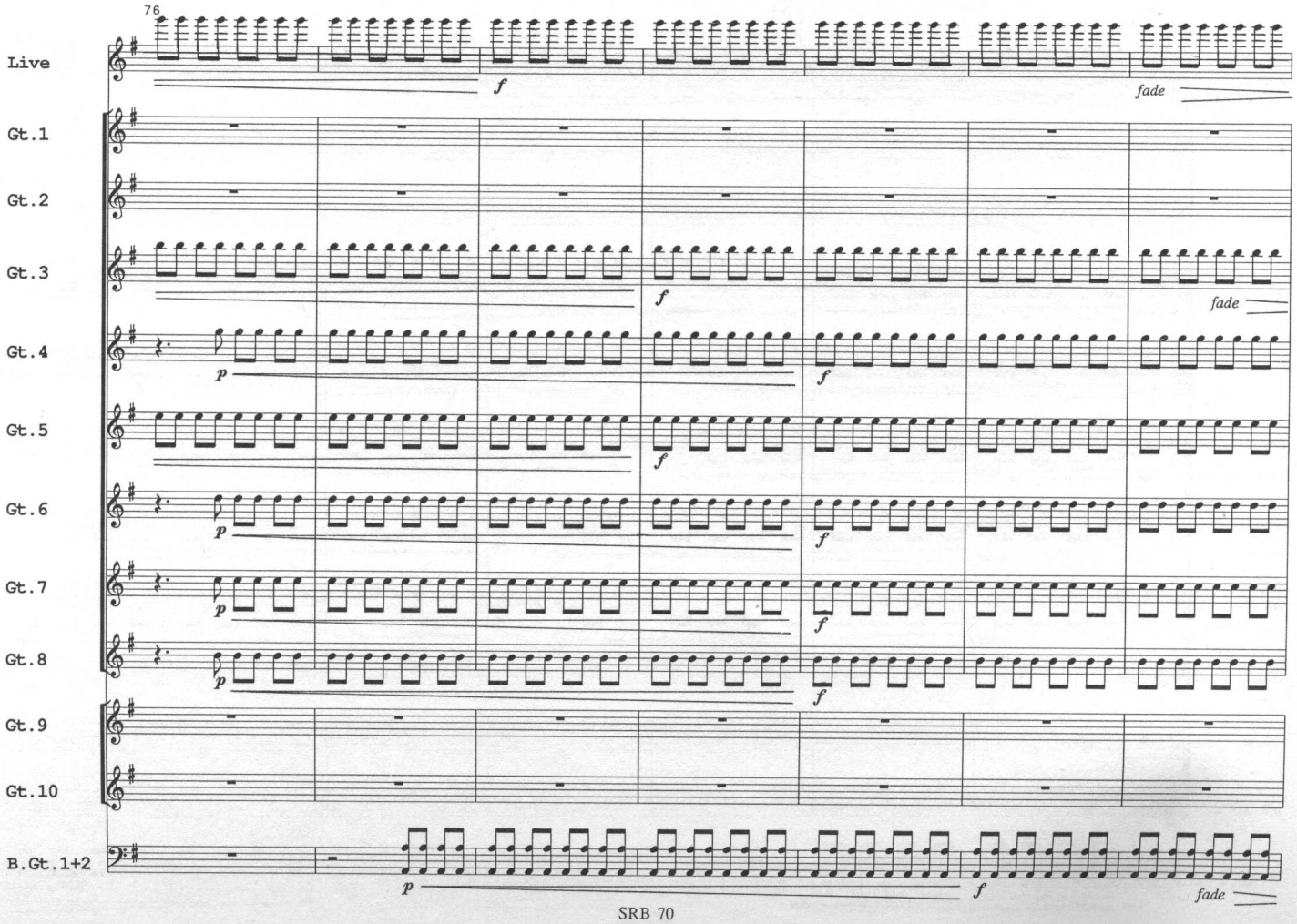

28
Live
Gt.1
Gt.2
Gt.3
Gt.4
Gt.5
Gt.6
Gt.7
Gt.8
Gt.9
Gt.10
B.Gt.1+2
fade
out
f
34
3
p
out

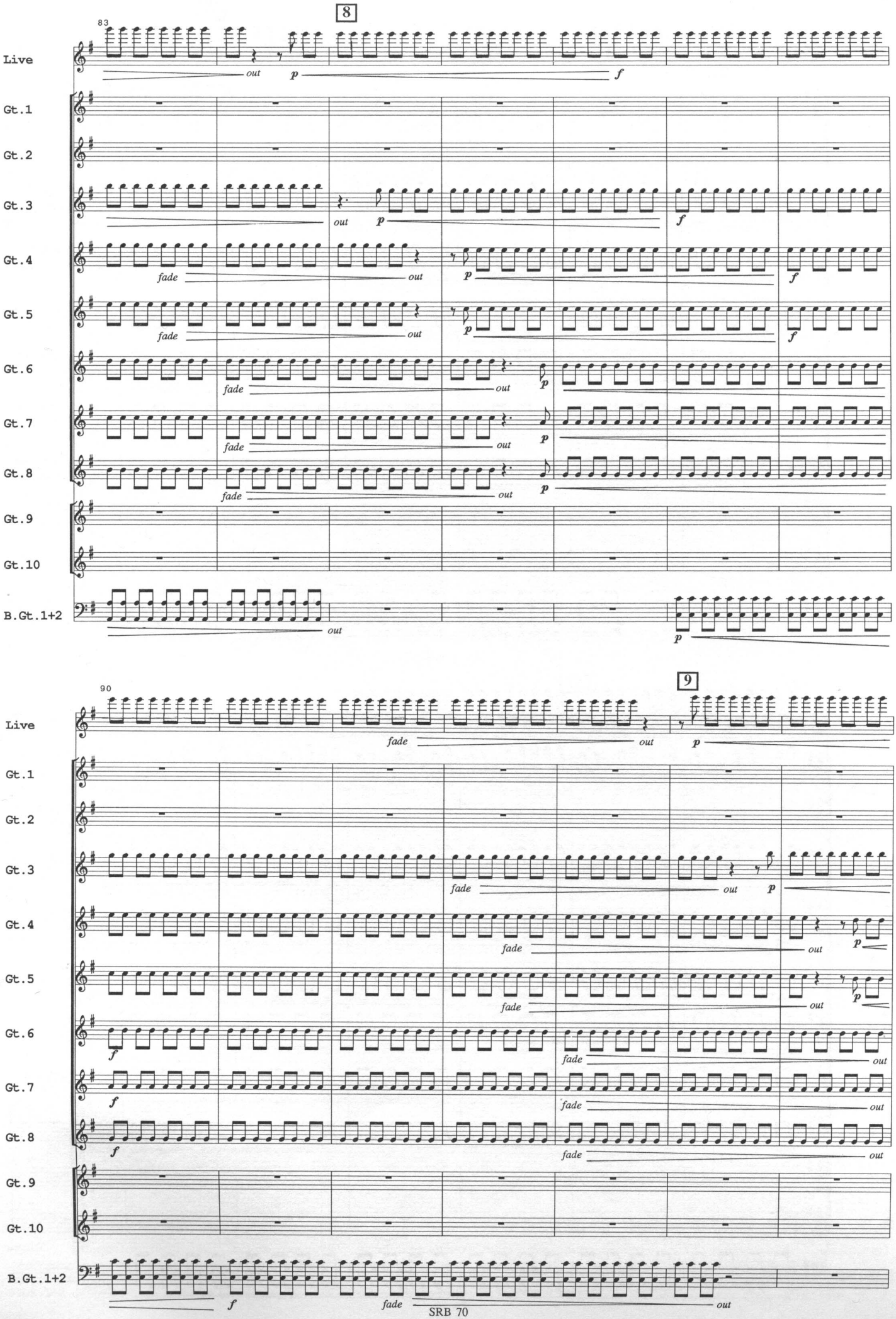

41
4
Live
Gt.1
Gt.2
Gt.3
Gt.4
Gt.5
Gt.6
Gt.7
Gt.8
Gt.9
Gt.10
B.Gt.1+2
fade
out
p
f

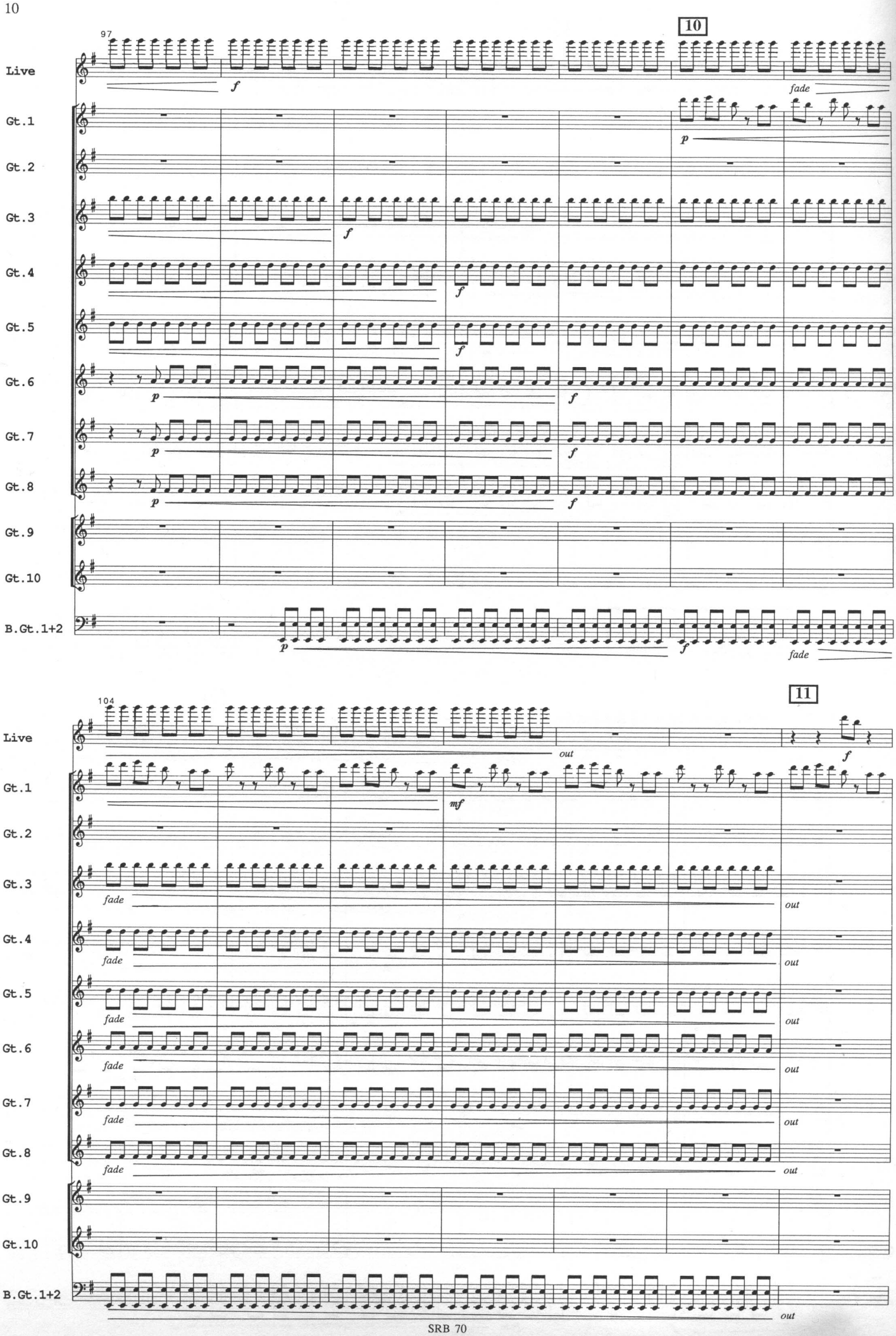

48
5
Live
Gt.1
Gt.2
Gt.3
Gt.4
Gt.5
Gt.6
Gt.7
Gt.8
Gt.9
Gt.10
B.Gt.1+2
fade
out
p
f

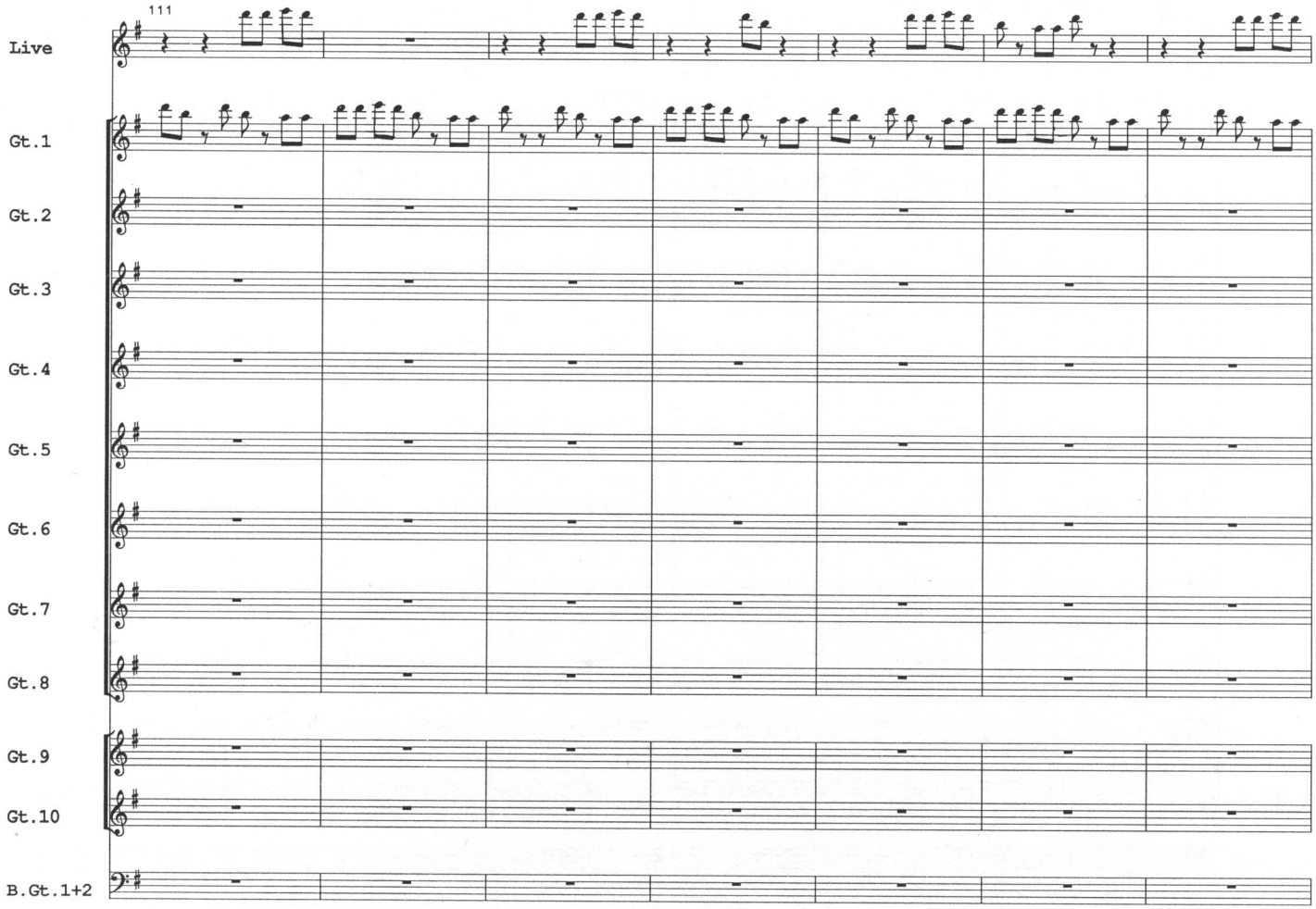

55
Live
Gt.1
Gt.2
Gt.3
Gt.4
Gt.5
Gt.6
Gt.7
Gt.8
Gt.9
Gt.10
B.Gt.1+2
f
fade
p
out
62
6
Bass 1 only

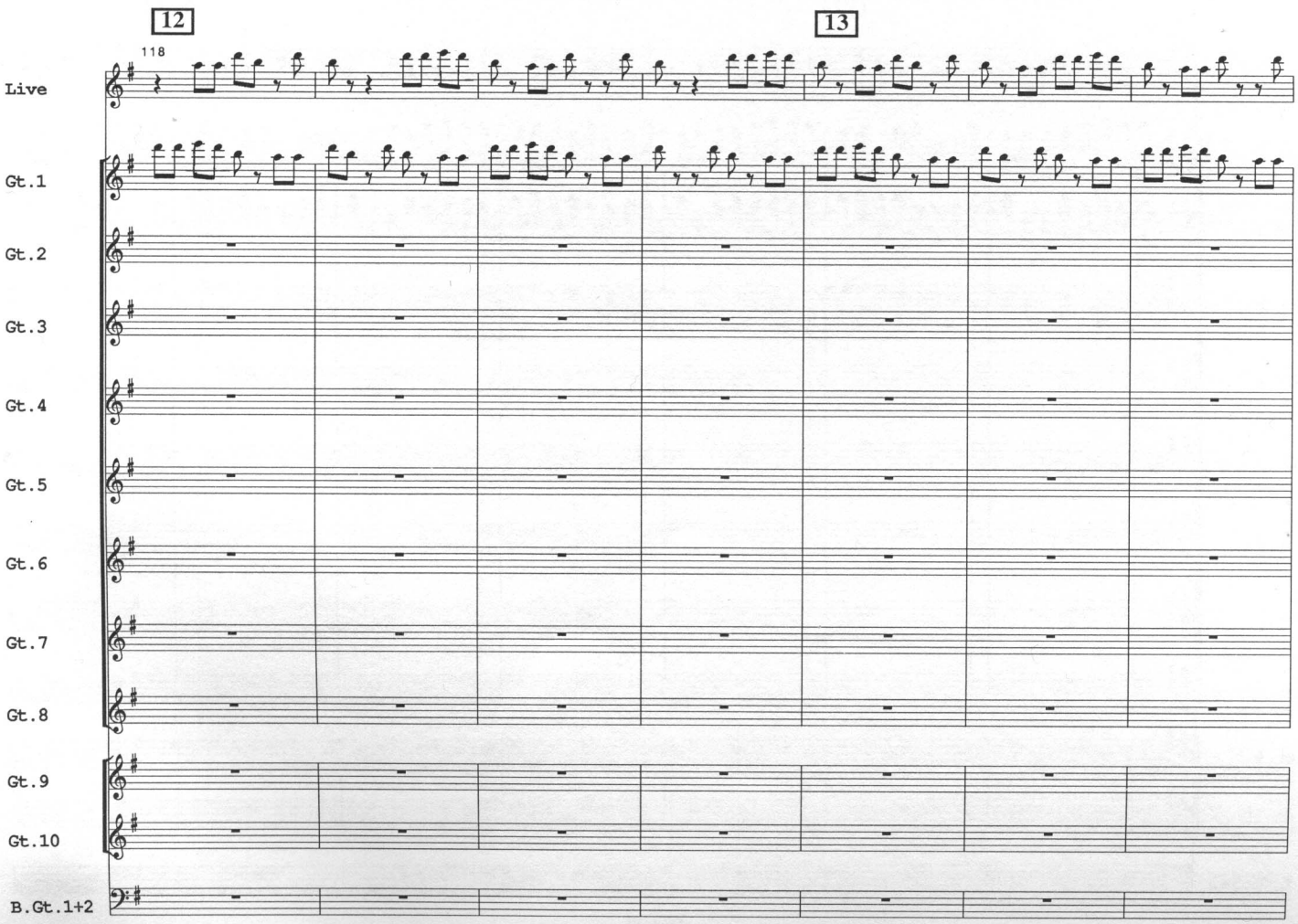

69
7
Live
Gt.1
Gt.2
Gt.3
Gt.4
Gt.5
Gt.6
Gt.7
Gt.8
Gt.9
Gt.10
B.Gt.1+2
fade
out
p
f

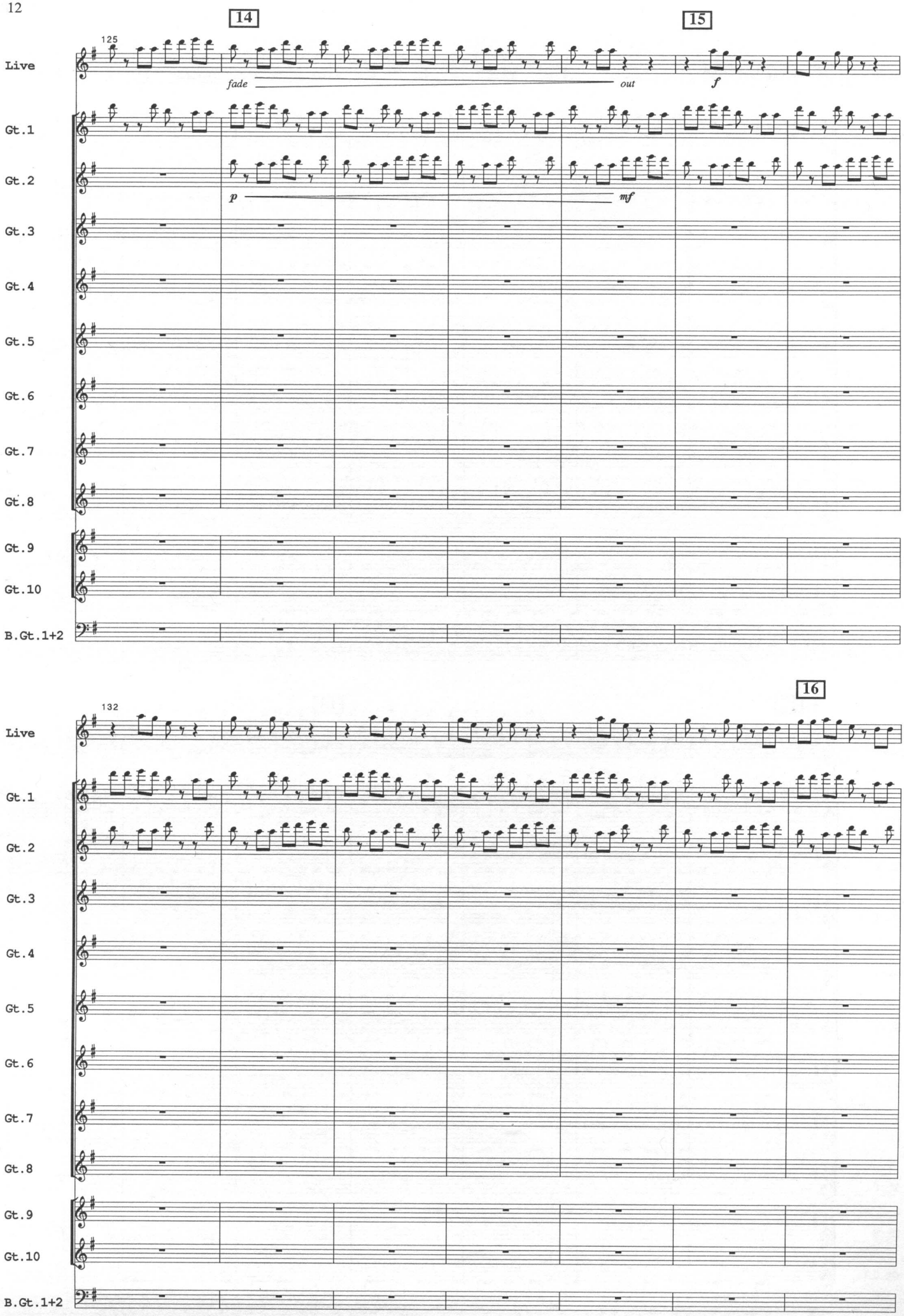

76
Live
Gt.1
Gt.2
Gt.3
Gt.4
Gt.5
Gt.6
Gt.7
Gt.8
Gt.9
Gt.10
B.Gt.1+2
fade
p
f

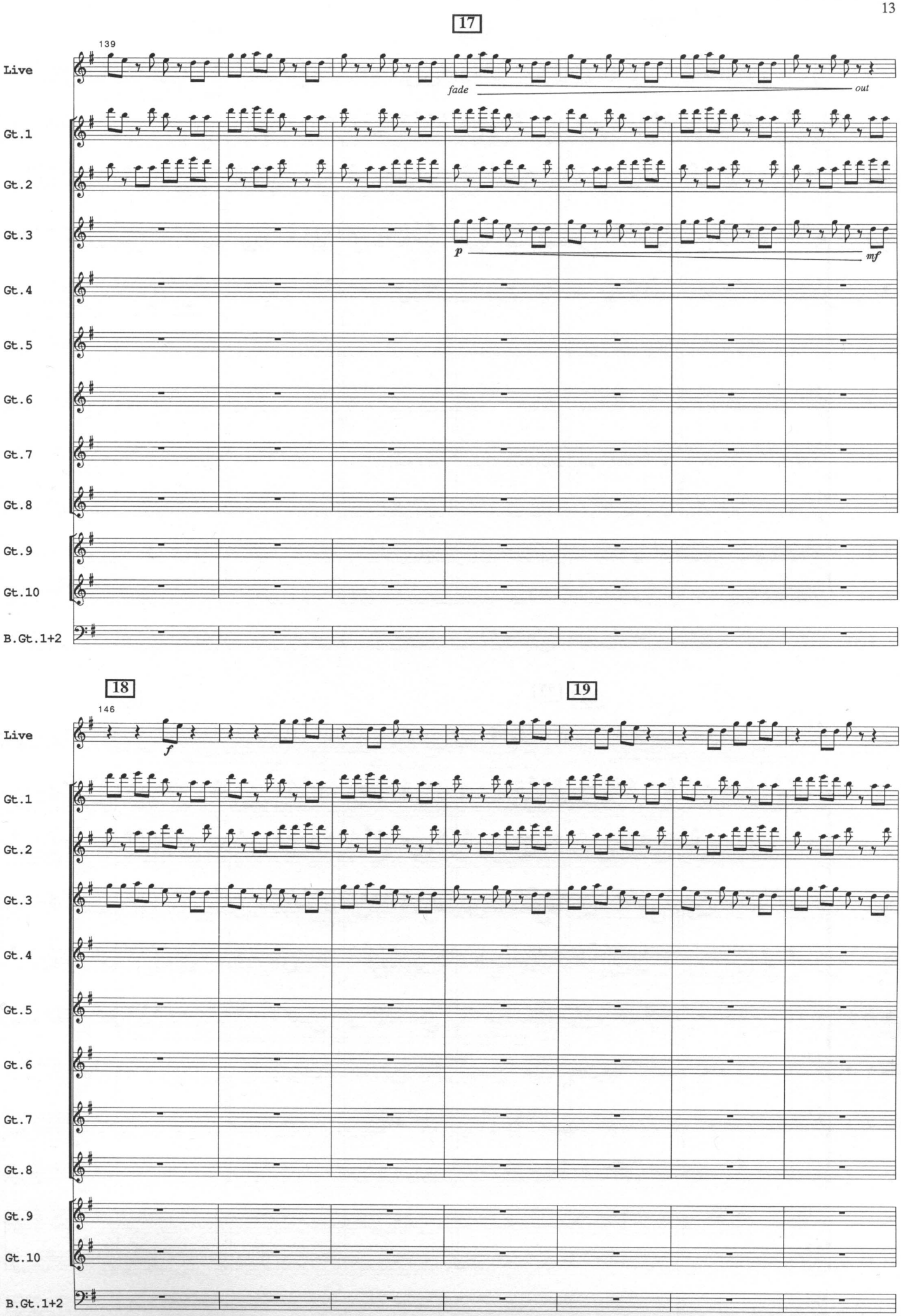

8
83
Live
Gt.1
Gt.2
Gt.3
Gt.4
Gt.5
Gt.6
Gt.7
Gt.8
Gt.9
Gt.10
B.Gt.1+2
out
fade
p
f
9
90

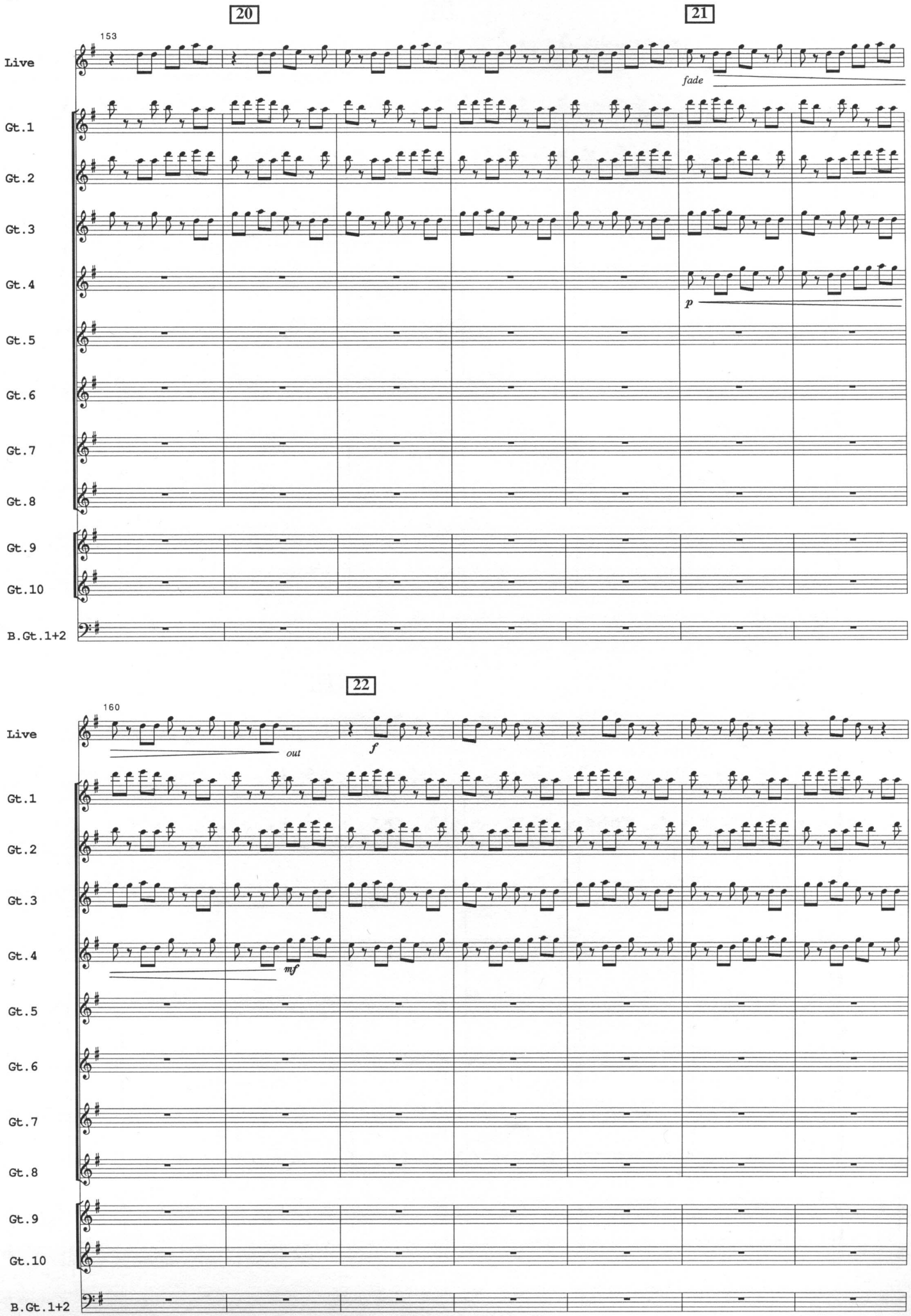

97
10
Live
Gt.1
Gt.2
Gt.3
Gt.4
Gt.5
Gt.6
Gt.7
Gt.8
Gt.9
Gt.10
B.Gt.1+2
f
fade
p
f
104
11
out
mf
fade

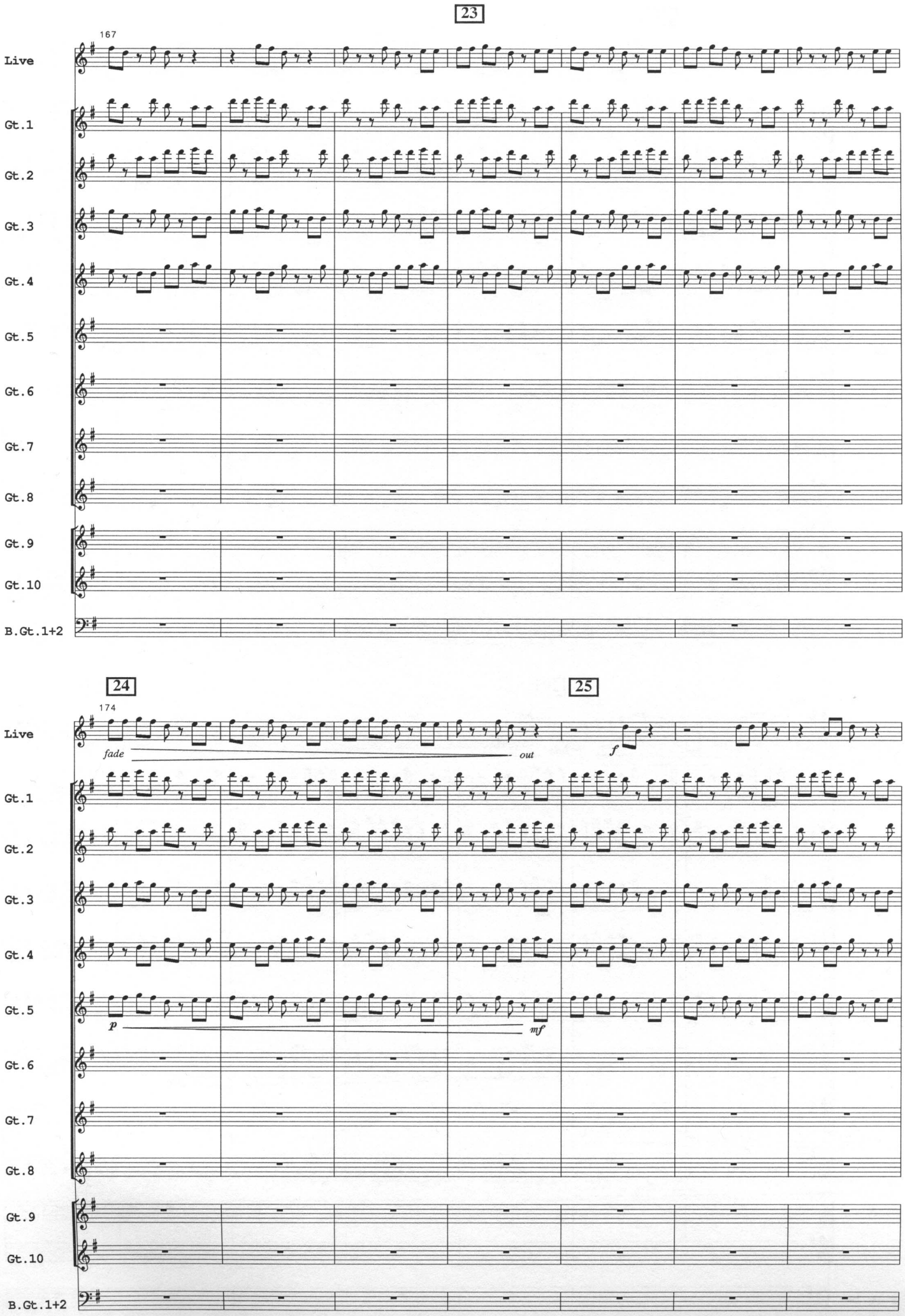

111
Live
Gt.1
Gt.2
Gt.3
Gt.4
Gt.5
Gt.6
Gt.7
Gt.8
Gt.9
Gt.10
B.Gt.1+2

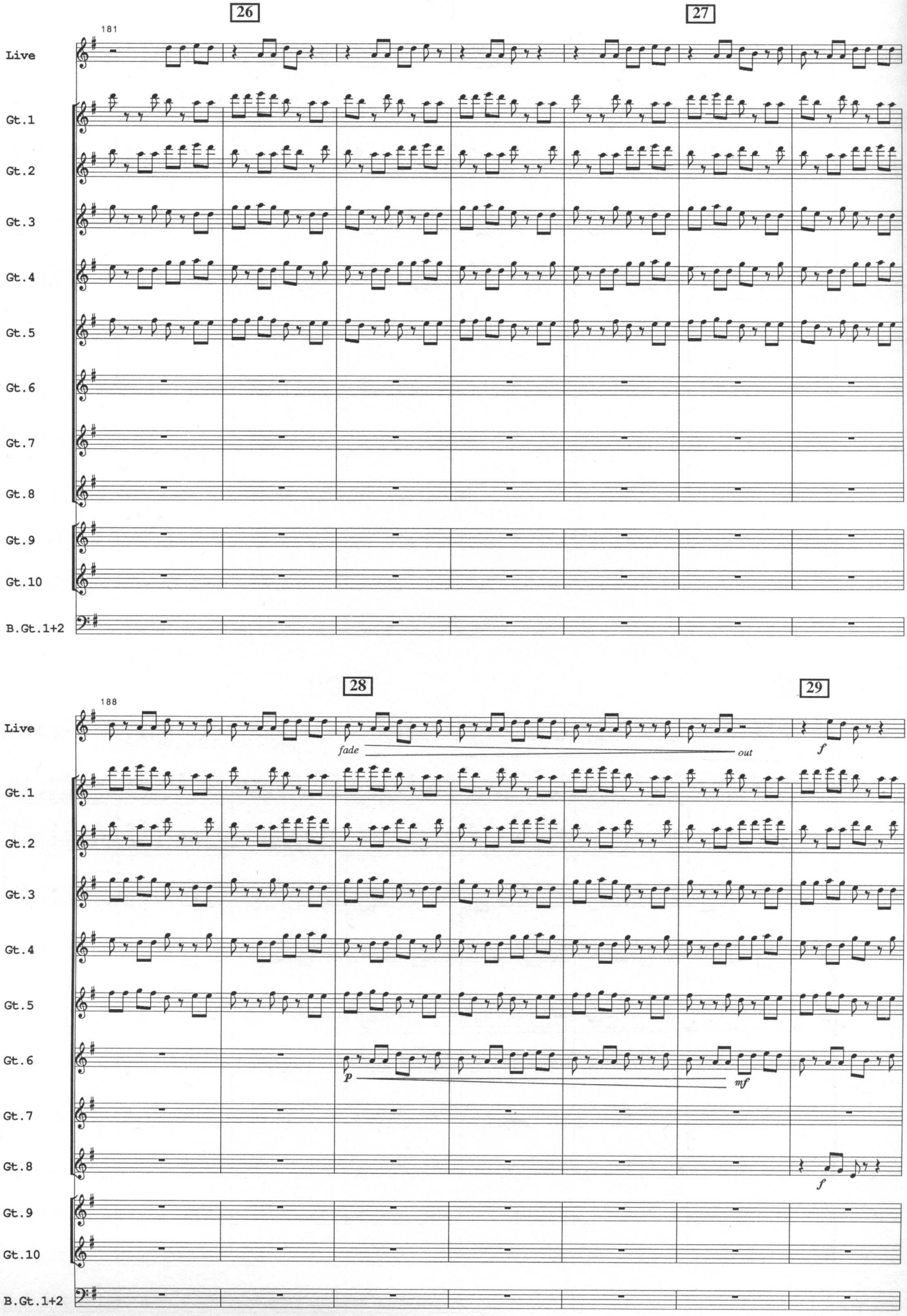

12
13
118
Live
Gt.1
Gt.2
Gt.3
Gt.4
Gt.5
Gt.6
Gt.7
Gt.8
Gt.9
Gt.10
B.Gt.1+2

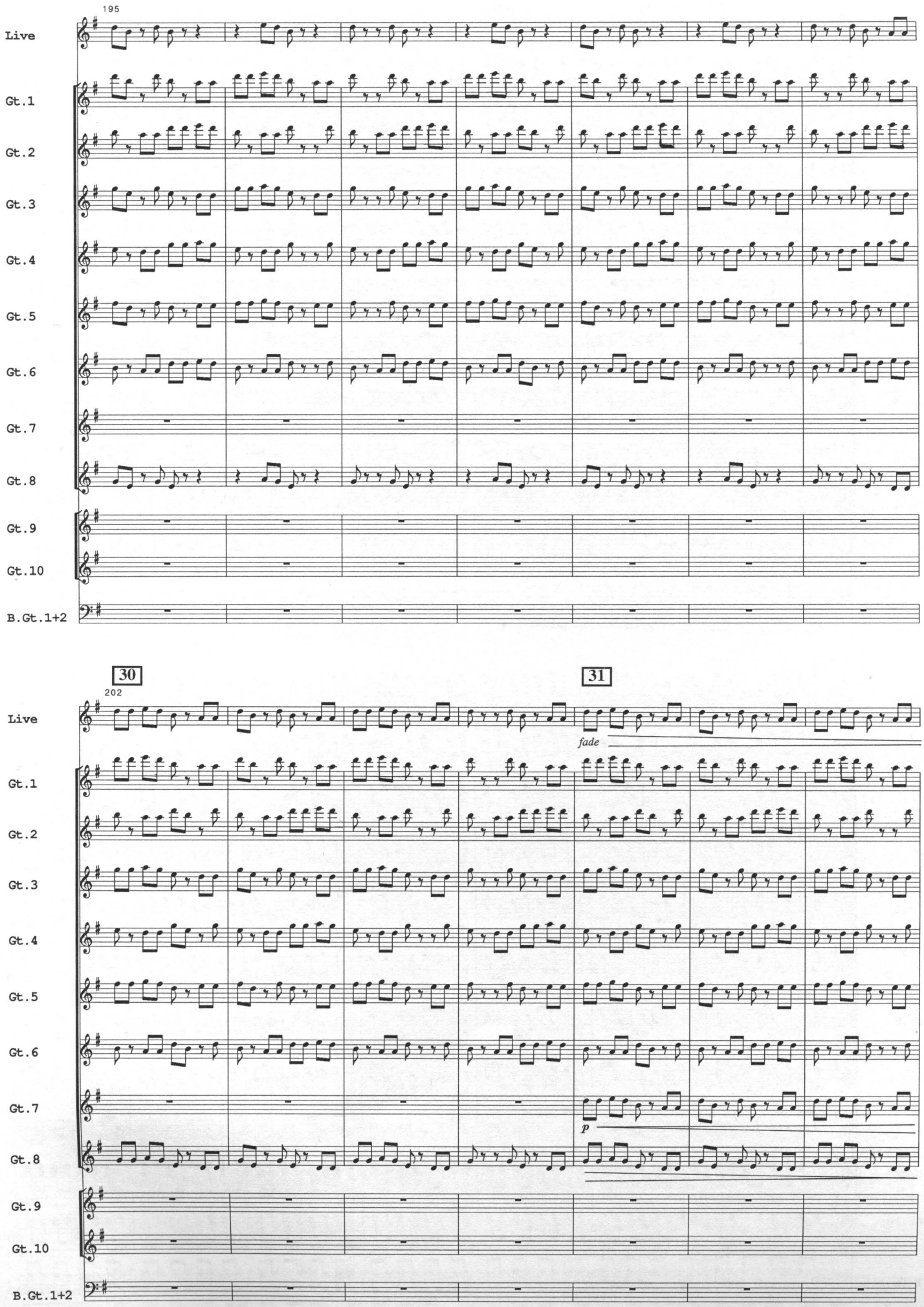

14
15
125
Live
fade
out
f
Gt.1
Gt.2
p
mf
Gt.3
Gt.4
Gt.5
Gt.6
Gt.7
Gt.8
Gt.9
Gt.10
B.Gt.1+2
16
132
Live
Gt.1
Gt.2
Gt.3
Gt.4
Gt.5
Gt.6
Gt.7
Gt.8
Gt.9
Gt.10
B.Gt.1+2

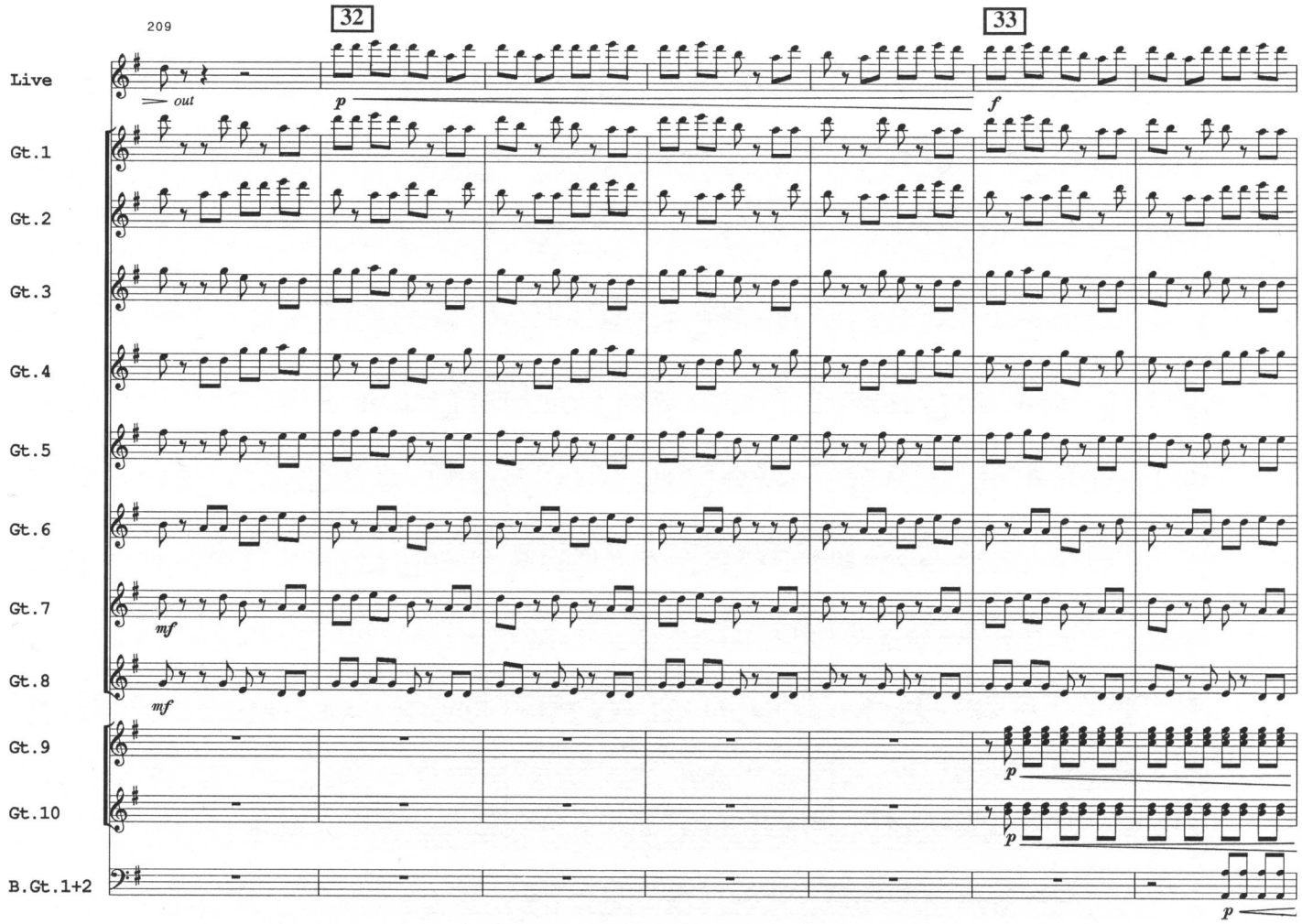

17
139
Live
fade
out
Gt.1
Gt.2
Gt.3
p
mf
Gt.4
Gt.5
Gt.6
Gt.7
Gt.8
Gt.9
Gt.10
B.Gt.1+2
18
19
146
Live
f
Gt.1
Gt.2
Gt.3
Gt.4
Gt.5
Gt.6
Gt.7
Gt.8
Gt.9
Gt.10
B.Gt.1+2

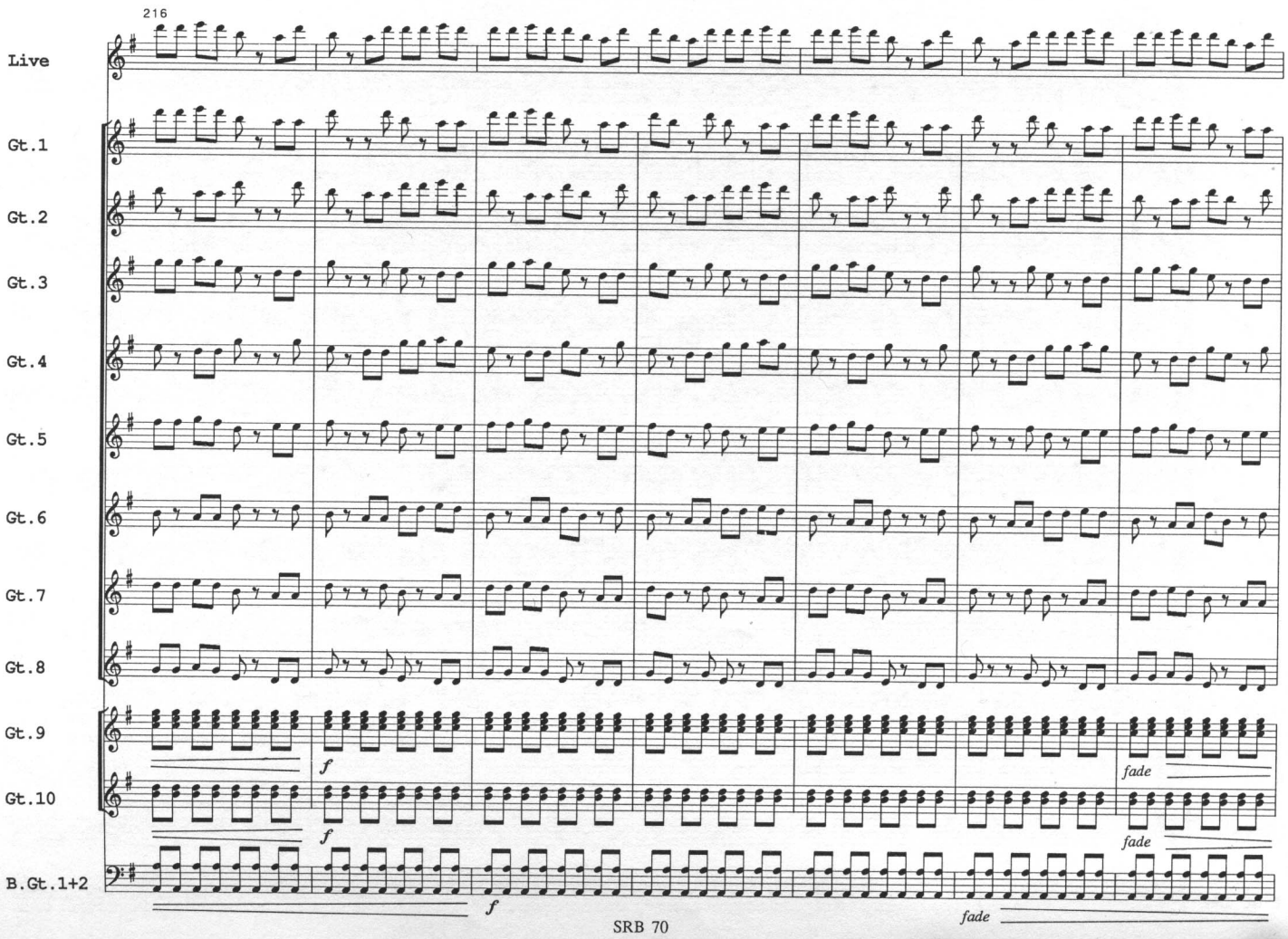

20
21
153
Live
fade
Gt.1
Gt.2
Gt.3
Gt.4
p
Gt.5
Gt.6
Gt.7
Gt.8
Gt.9
Gt.10
B.Gt.1+2
22
160
Live
out
f
Gt.1
Gt.2
Gt.3
Gt.4
mf
Gt.5
Gt.6
Gt.7
Gt.8
Gt.9
Gt.10
B.Gt.1+2

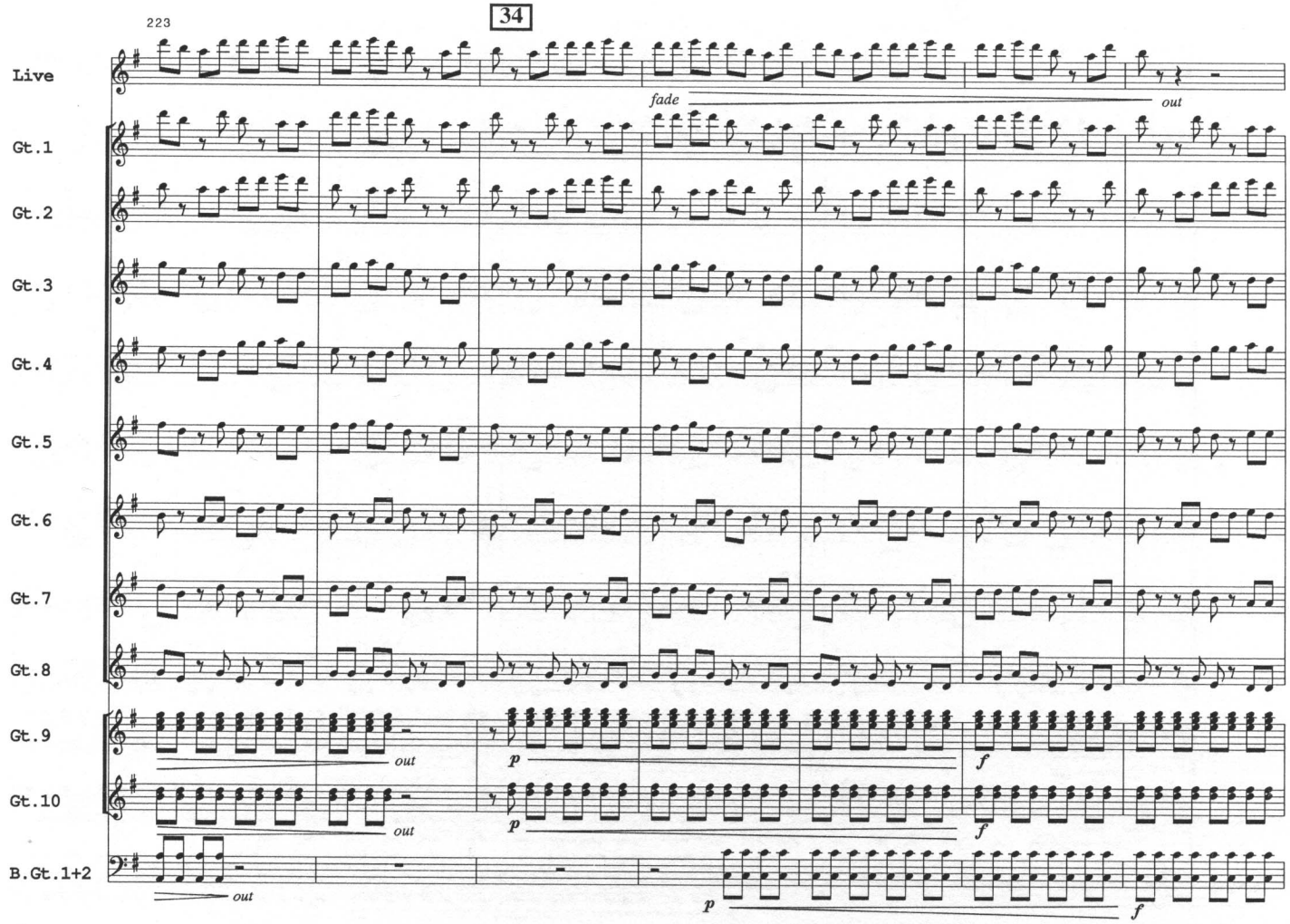

23
167
Live
Gt.1
Gt.2
Gt.3
Gt.4
Gt.5
Gt.6
Gt.7
Gt.8
Gt.9
Gt.10
B.Gt.1+2
24
25
174
fade
out
f
p
mf

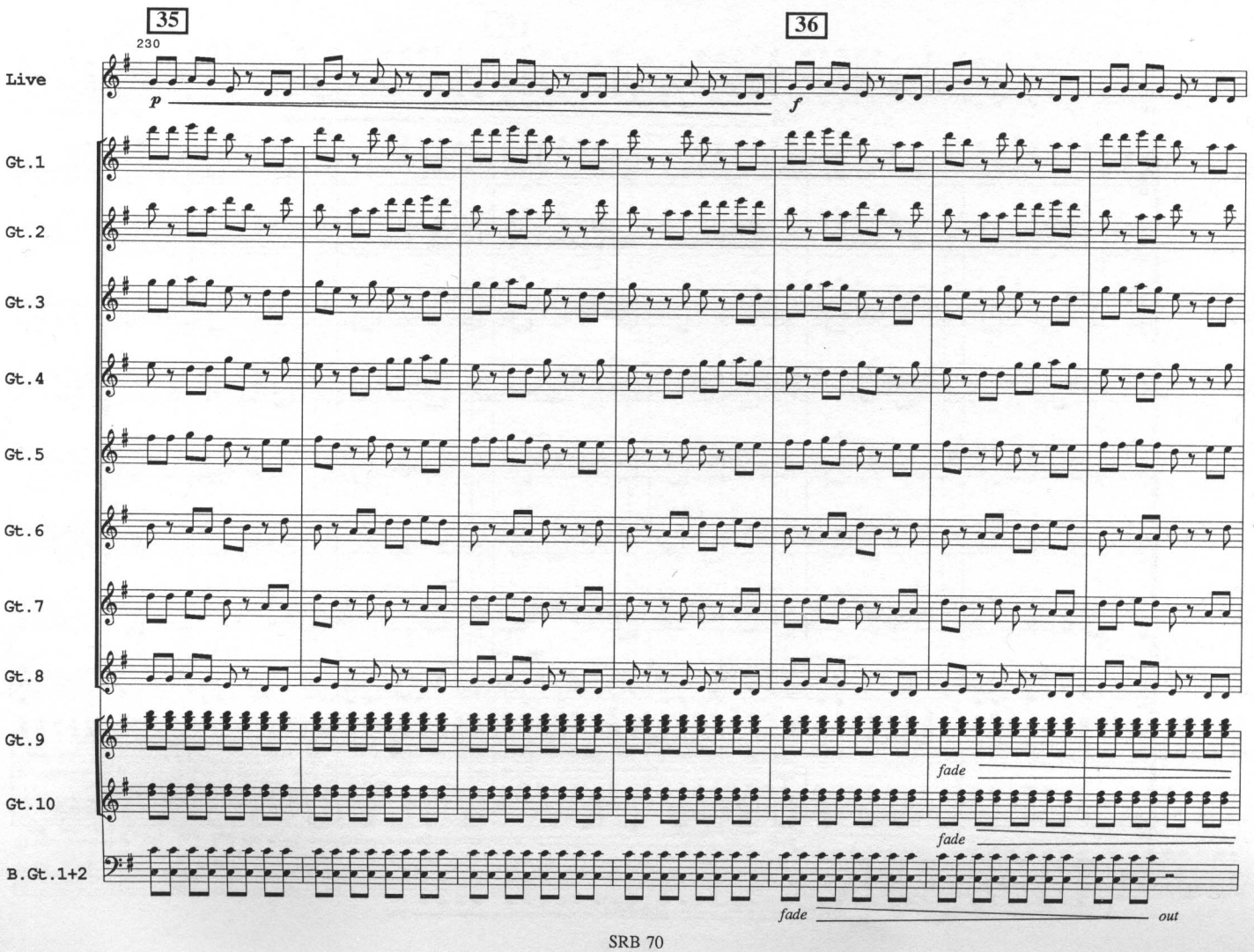

26
27
181
Live
Gt.1
Gt.2
Gt.3
Gt.4
Gt.5
Gt.6
Gt.7
Gt.8
Gt.9
Gt.10
B.Gt.1+2
28
29
188
fade
out
f
p
mf
f

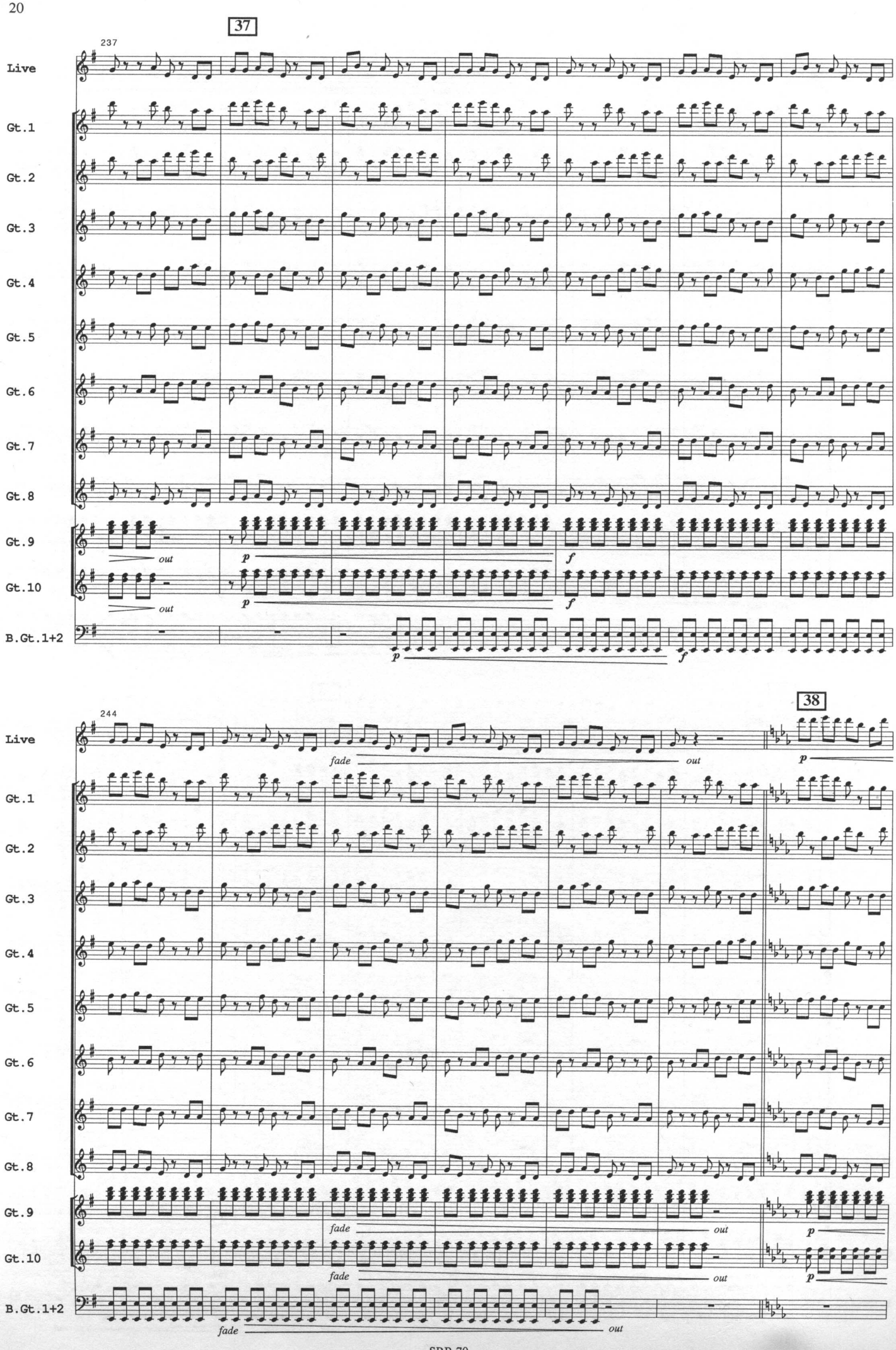

195
Live
Gt.1
Gt.2
Gt.3
Gt.4
Gt.5
Gt.6
Gt.7
Gt.8
Gt.9
Gt.10
B.Gt.1+2
30
202
31
fade
p

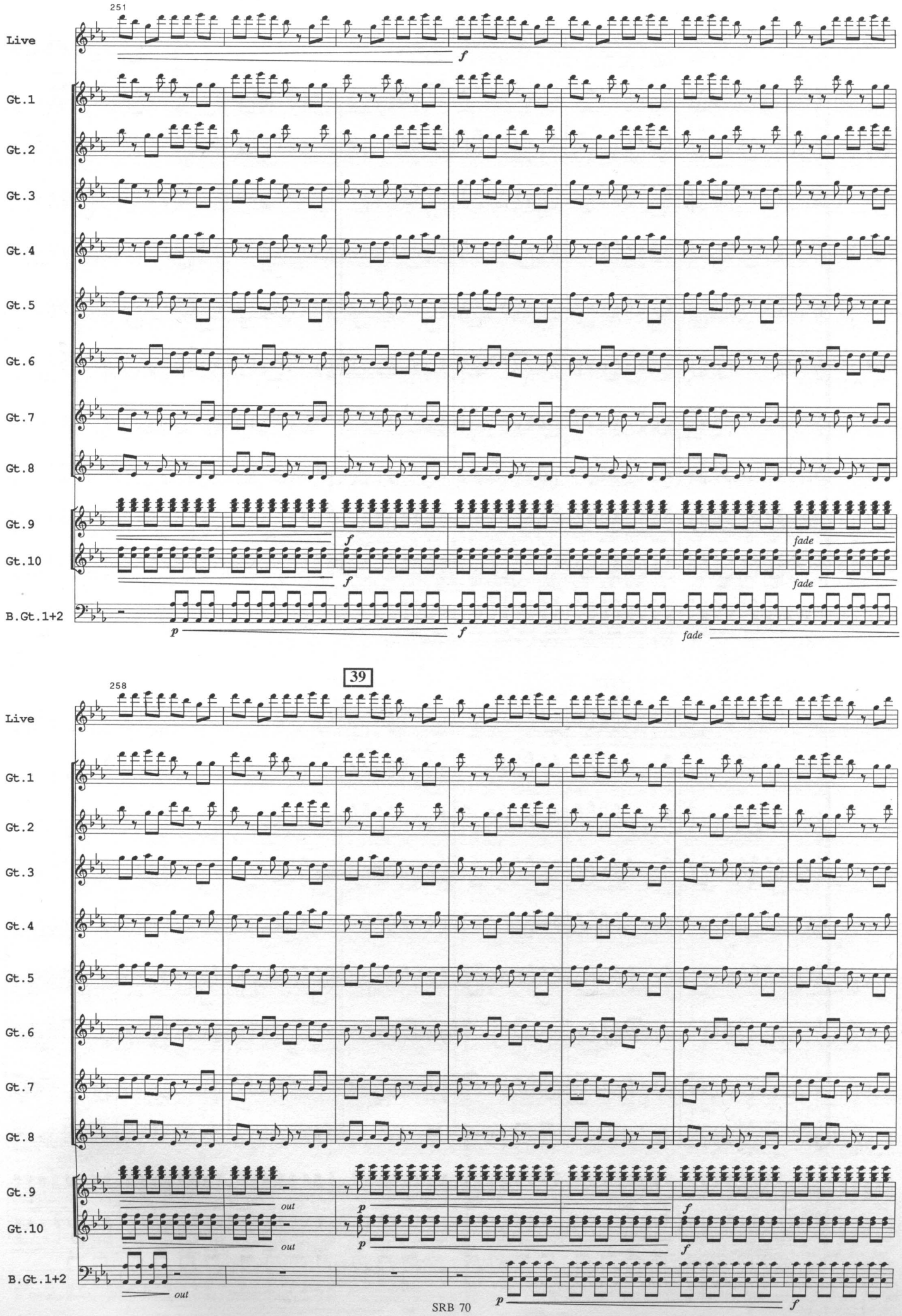

209
32
33
Live
out
p
f
Gt.1
Gt.2
Gt.3
Gt.4
Gt.5
Gt.6
Gt.7
mf
Gt.8
mf
Gt.9
p
Gt.10
p
B.Gt.1+2
p

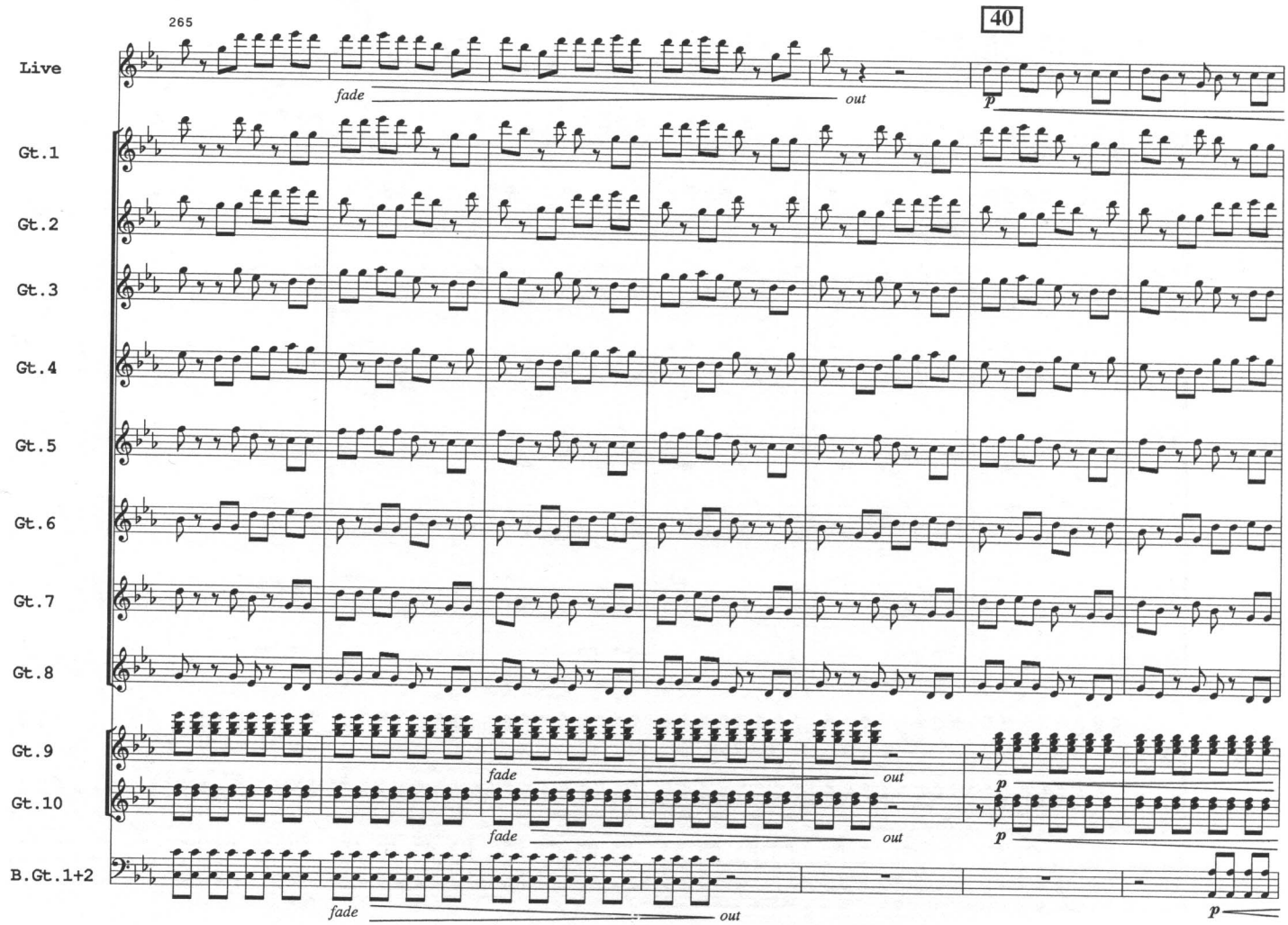

216
Live
Gt.1
Gt.2
Gt.3
Gt.4
Gt.5
Gt.6
Gt.7
Gt.8
Gt.9
f
fade
Gt.10
f
fade
B.Gt.1+2
f
fade

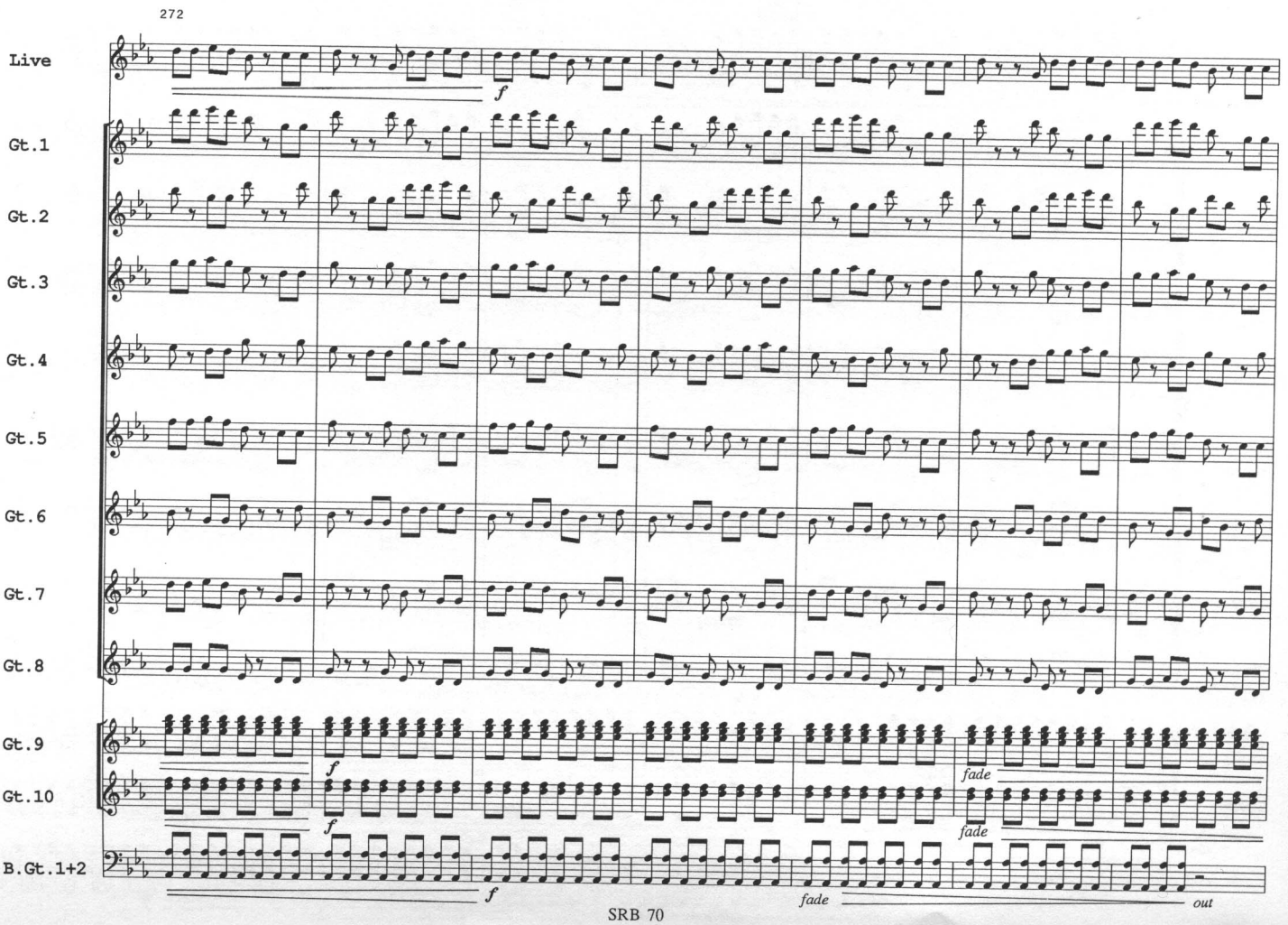

223
34
Live
Gt.1
Gt.2
Gt.3
Gt.4
Gt.5
Gt.6
Gt.7
Gt.8
Gt.9
Gt.10
B.Gt.1+2
fade
out
p
f

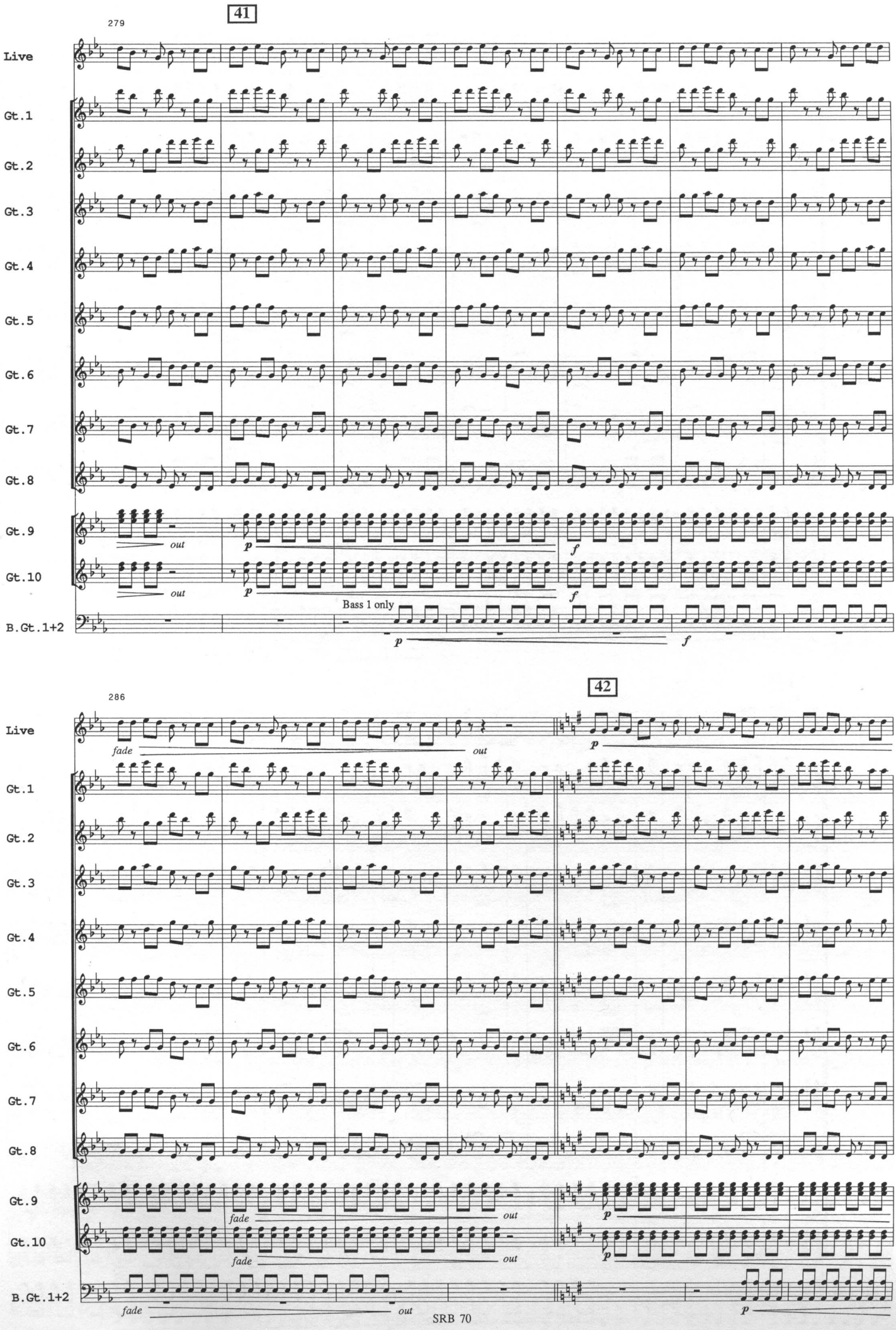

35
230
36
Live
Gt.1
Gt.2
Gt.3
Gt.4
Gt.5
Gt.6
Gt.7
Gt.8
Gt.9
Gt.10
B.Gt.1+2
p
f
fade
out

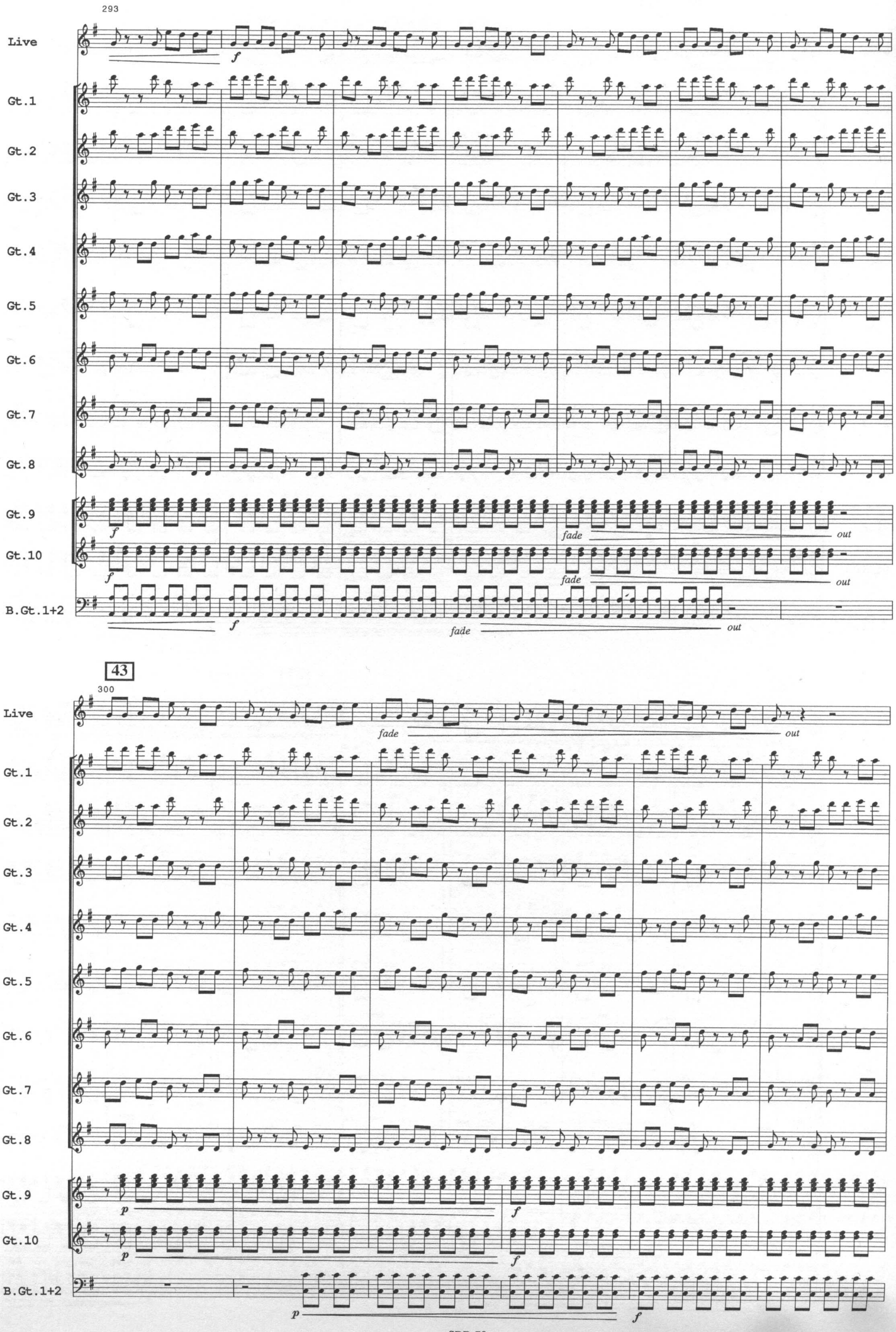

37
237
Live
Gt.1
Gt.2
Gt.3
Gt.4
Gt.5
Gt.6
Gt.7
Gt.8
Gt.9
Gt.10
B.Gt.1+2
out
p
f
38
244
fade
out

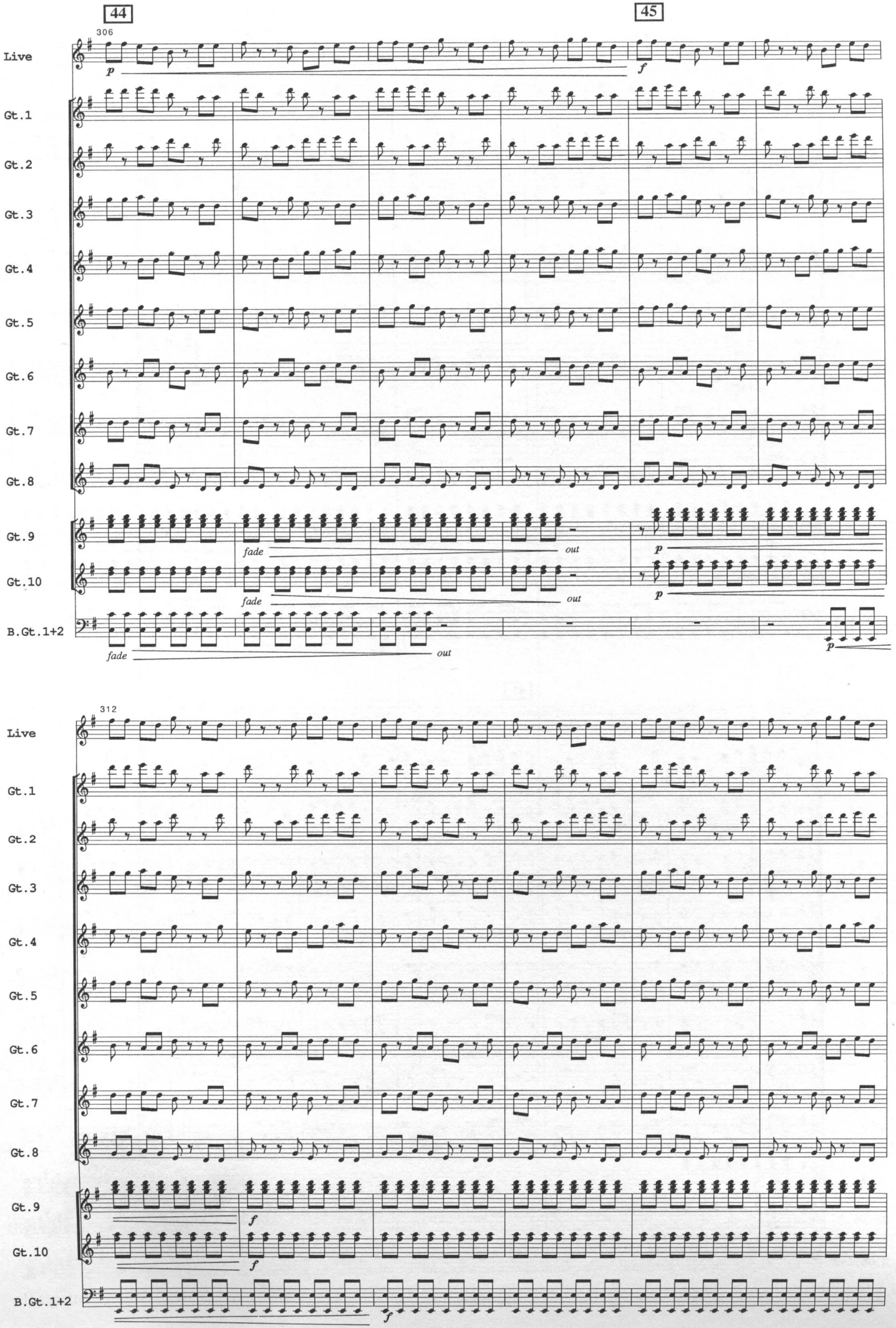

251
Live
Gt.1
Gt.2
Gt.3
Gt.4
Gt.5
Gt.6
Gt.7
Gt.8
Gt.9
Gt.10
B.Gt.1+2
f
fade
p
39
258
out

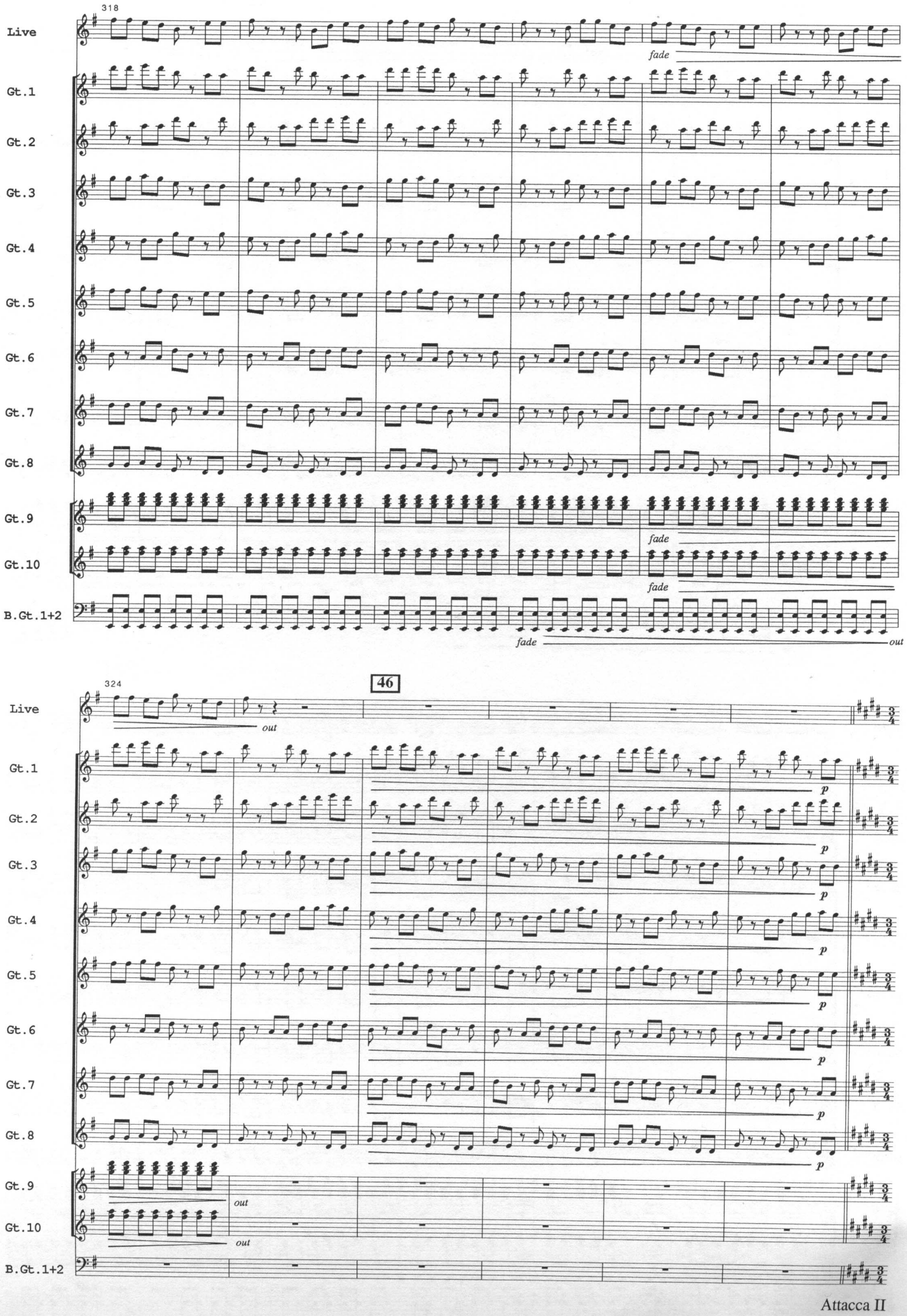

265
40
Live
Gt.1
Gt.2
Gt.3
Gt.4
Gt.5
Gt.6
Gt.7
Gt.8
Gt.9
Gt.10
B.Gt.1+2
fade
out
p

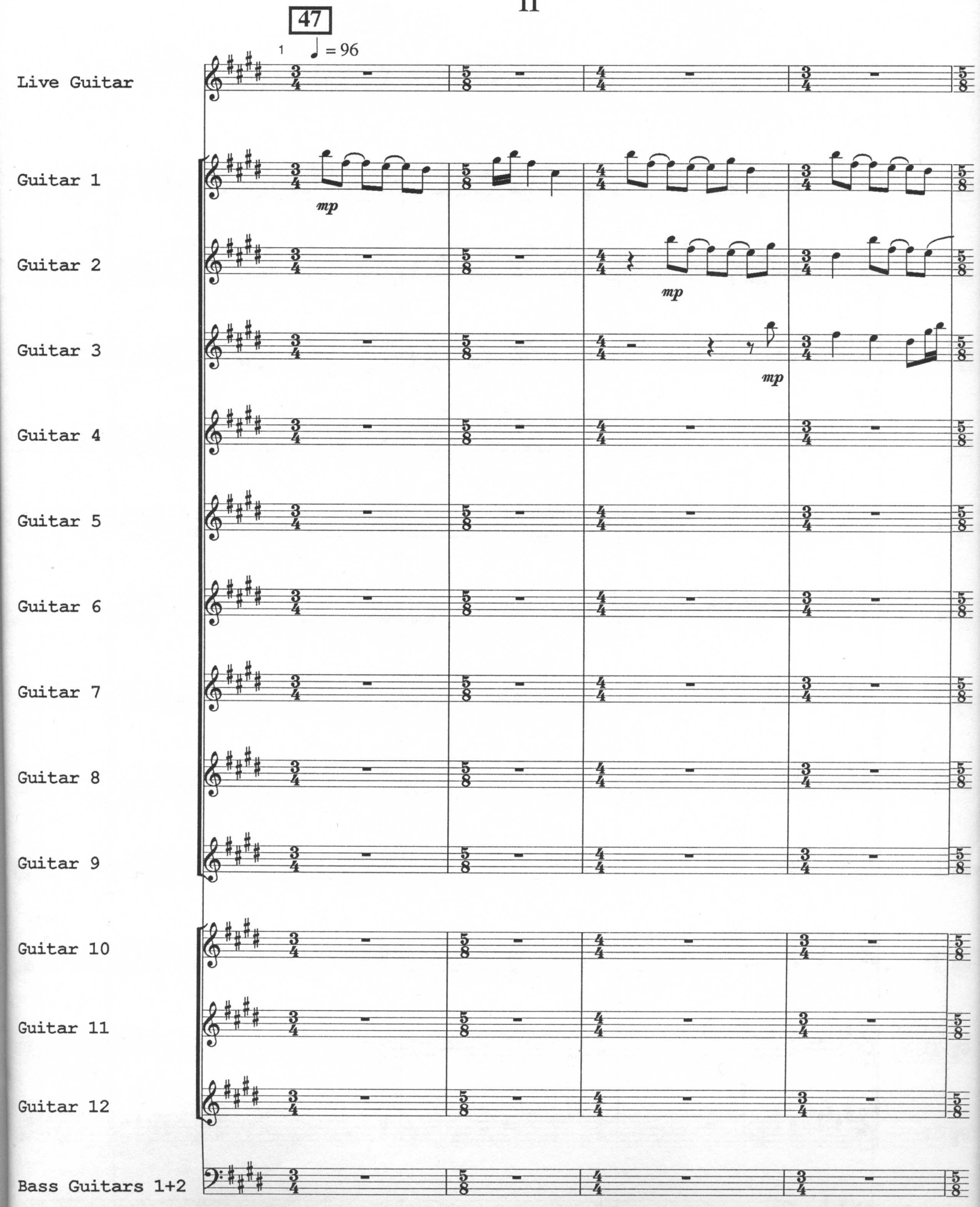

272
Live
Gt.1
Gt.2
Gt.3
Gt.4
Gt.5
Gt.6
Gt.7
Gt.8
Gt.9
Gt.10
B.Gt.1+2
f
fade
out

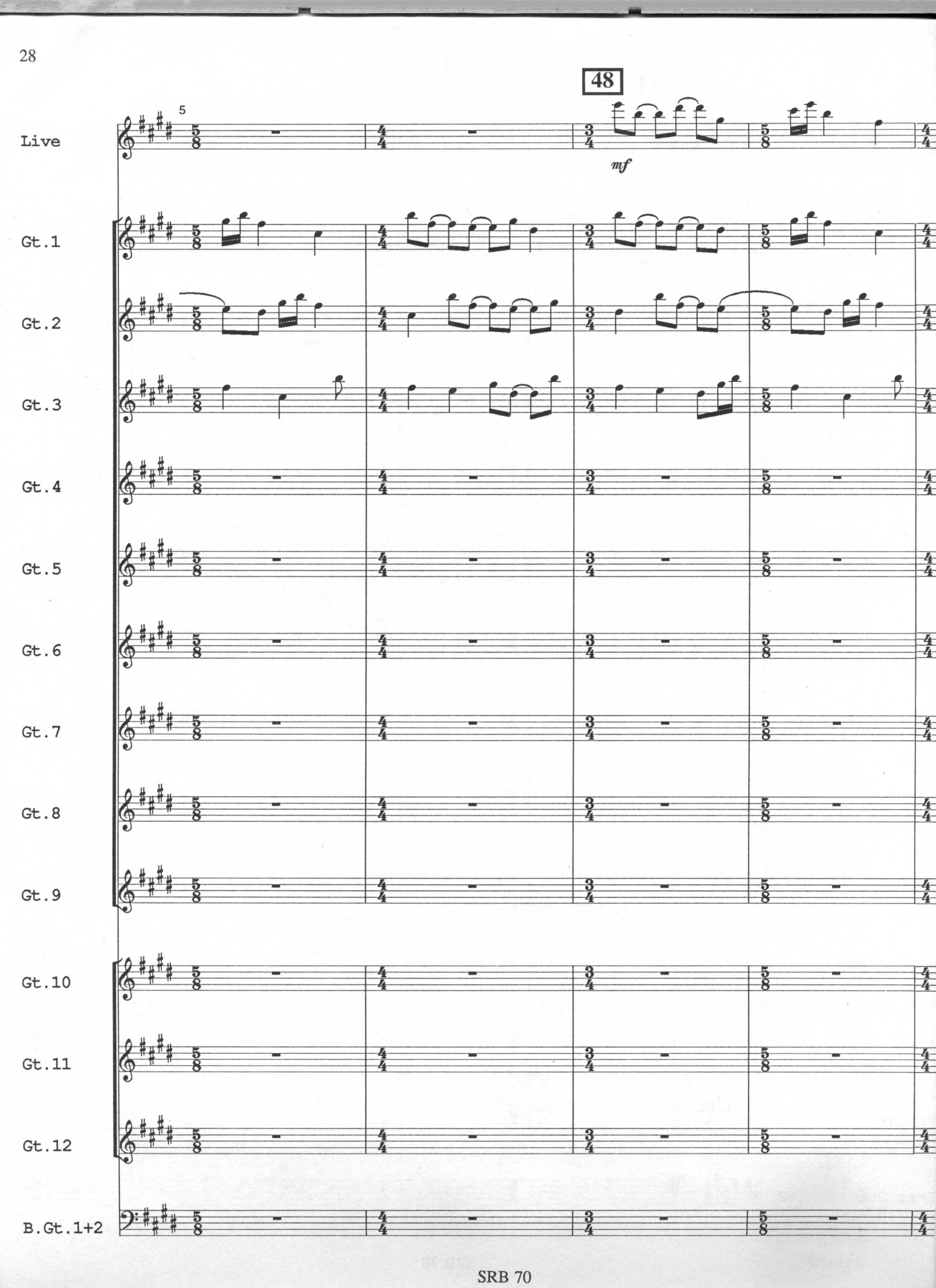

41
279
Live
Gt.1
Gt.2
Gt.3
Gt.4
Gt.5
Gt.6
Gt.7
Gt.8
Gt.9
Gt.10
B.Gt.1+2
out
p
f
Bass 1 only
42
286
fade
out

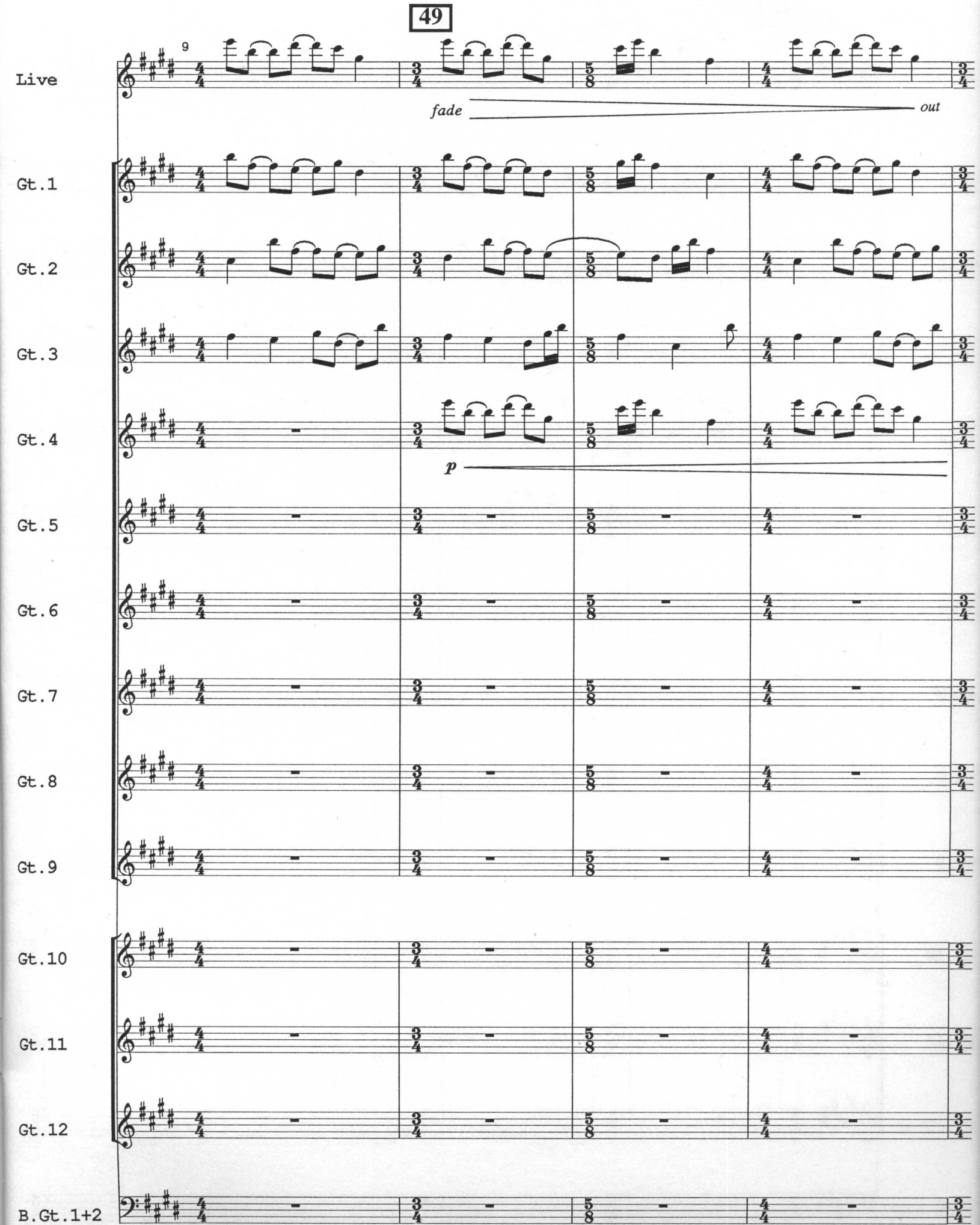

293
Live
Gt.1
Gt.2
Gt.3
Gt.4
Gt.5
Gt.6
Gt.7
Gt.8
Gt.9
Gt.10
B.Gt.1+2
f
fade
out
43
300
p

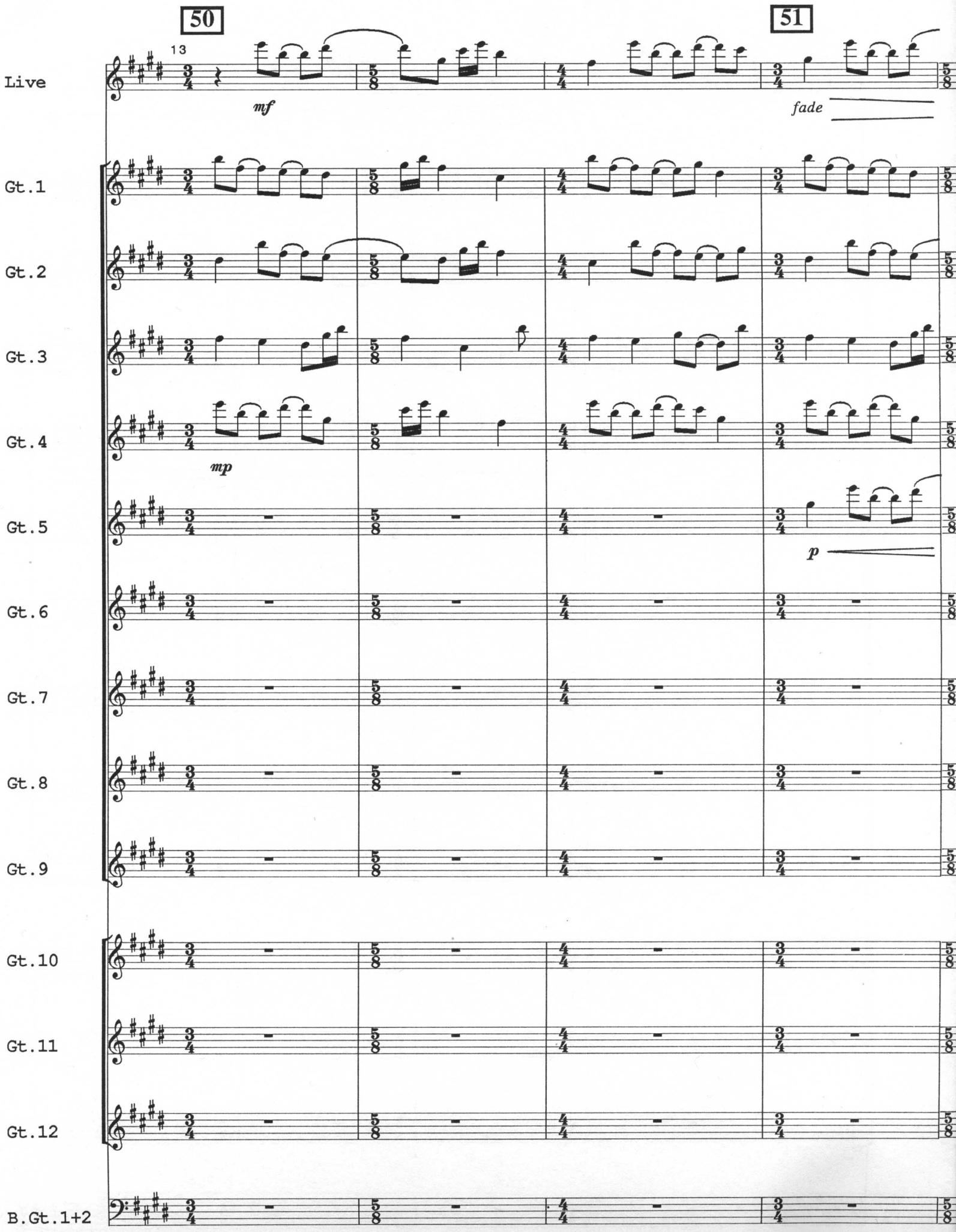

44
45
306
Live
Gt.1
Gt.2
Gt.3
Gt.4
Gt.5
Gt.6
Gt.7
Gt.8
Gt.9
Gt.10
B.Gt.1+2
p
f
fade
out
312

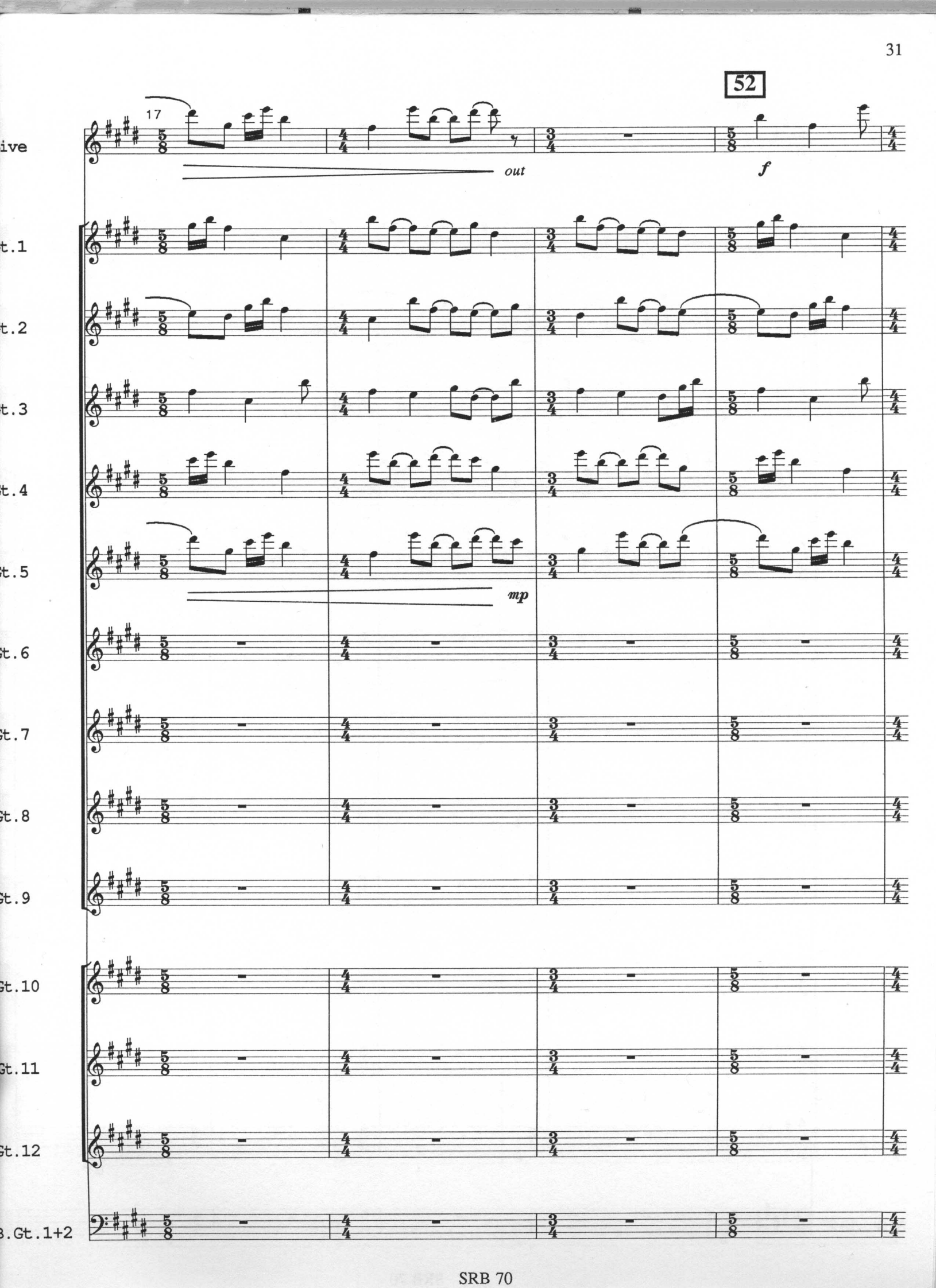

318
Live
Gt.1
Gt.2
Gt.3
Gt.4
Gt.5
Gt.6
Gt.7
Gt.8
Gt.9
Gt.10
B.Gt.1+2
fade
fade
fade
fade
out
324
46
out
p
out
out
Attacca II

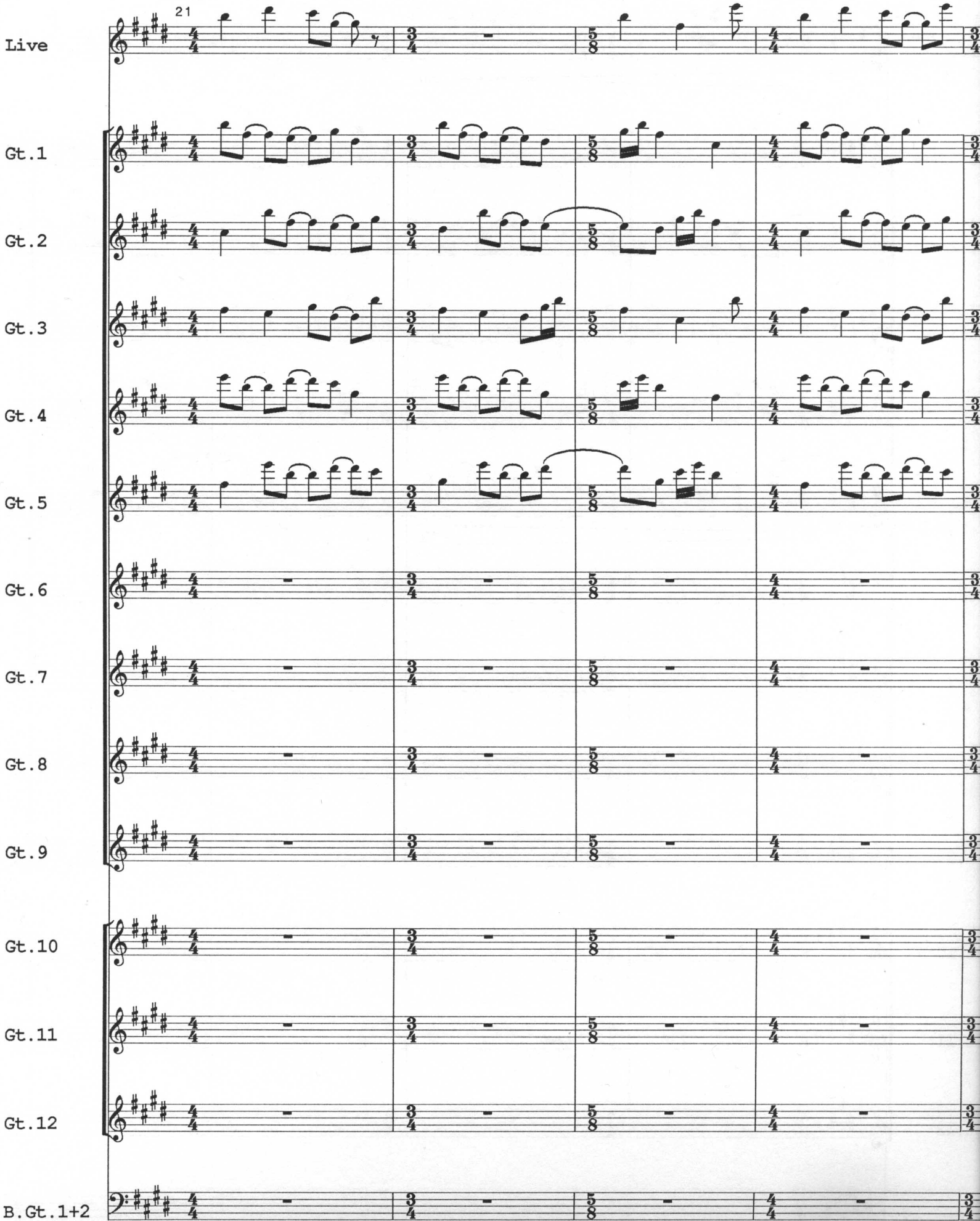

47
1
= 96
Live Guitar
Guitar 1
mp
Guitar 2
mp
Guitar 3
mp
Guitar 4
Guitar 5
Guitar 6
Guitar 7
Guitar 8
Guitar 9
Guitar 10
Guitar 11
Guitar 12
Bass Guitars 1+2

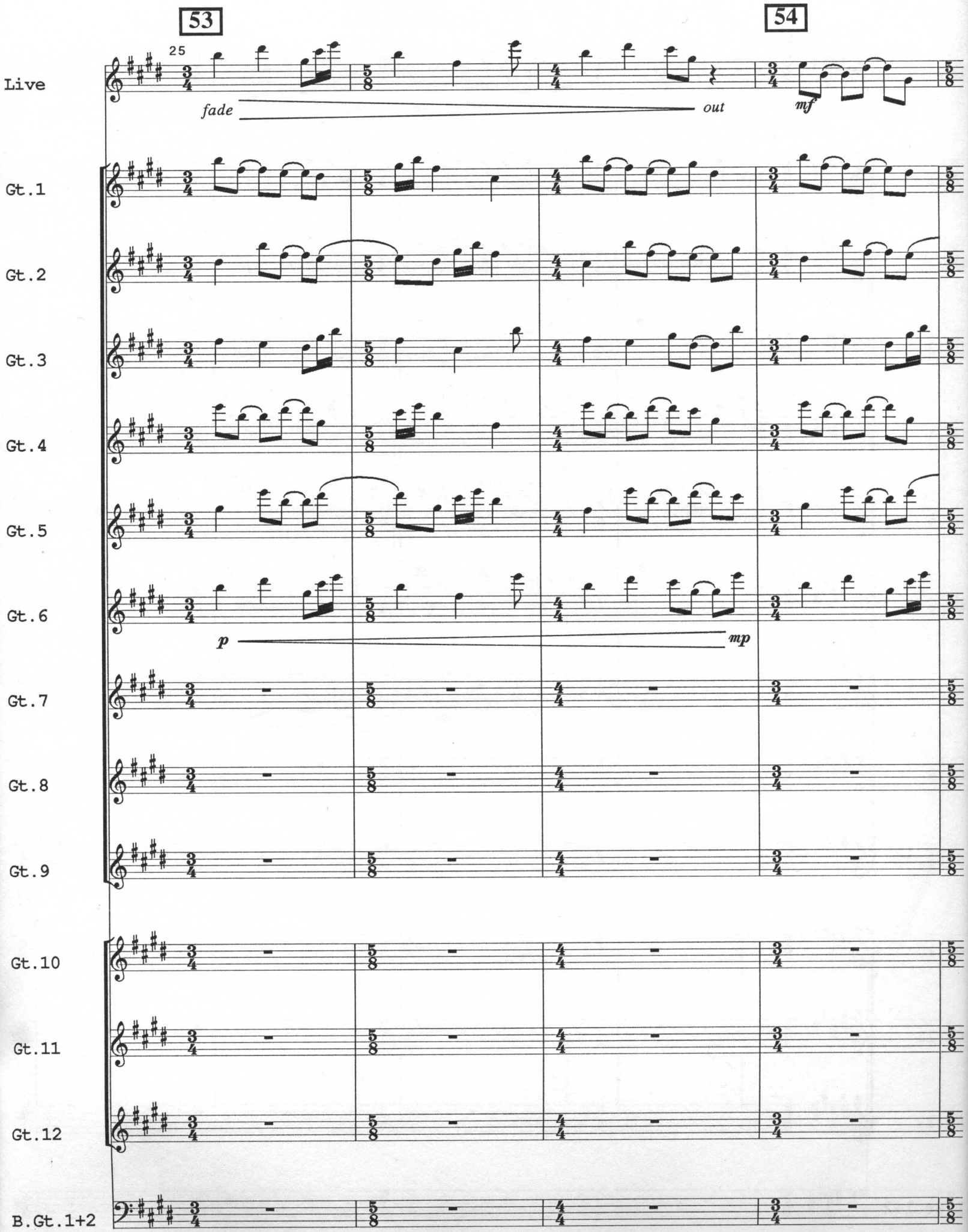

48
5
Live
mf
Gt.1
Gt.2
Gt.3
Gt.4
Gt.5
Gt.6
Gt.7
Gt.8
Gt.9
Gt.10
Gt.11
Gt.12
B.Gt.1+2

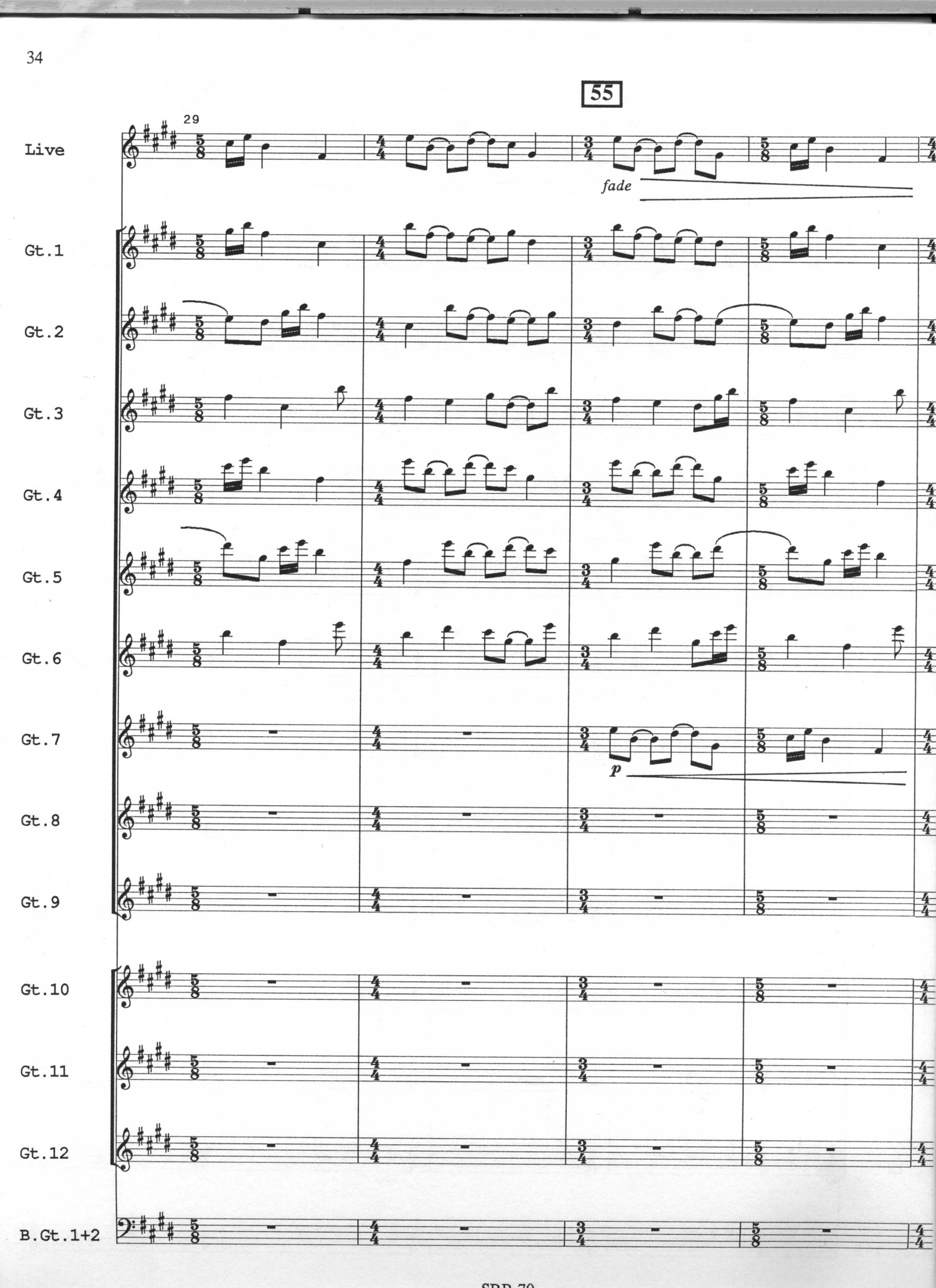

49
9
Live
fade
out
Gt.1
Gt.2
Gt.3
Gt.4
p
Gt.5
Gt.6
Gt.7
Gt.8
Gt.9
Gt.10
Gt.11
Gt.12
B.Gt.1+2


50
51
13
Live
mf
fade
Gt.1
Gt.2
Gt.3
Gt.4
mp
Gt.5
p
Gt.6
Gt.7
Gt.8
Gt.9
Gt.10
Gt.11
Gt.12
B.Gt.1+2


52
17
out
f
mp
ive
t.1
t.2
t.3
t.4
t.5
t.6
t.7
t.8
t.9
t.10
t.11
t.12
.Gt.1+2


21
Live
Gt.1
Gt.2
Gt.3
Gt.4
Gt.5
Gt.6
Gt.7
Gt.8
Gt.9
Gt.10
Gt.11
Gt.12
B.Gt.1+2


53
54
25
Live
fade
out
mf
Gt.1
Gt.2
Gt.3
Gt.4
Gt.5
Gt.6
p
mp
Gt.7
Gt.8
Gt.9
Gt.10
Gt.11
Gt.12
B.Gt.1+2


55
29
Live
fade
Gt.1
Gt.2
Gt.3
Gt.4
Gt.5
Gt.6
Gt.7
p
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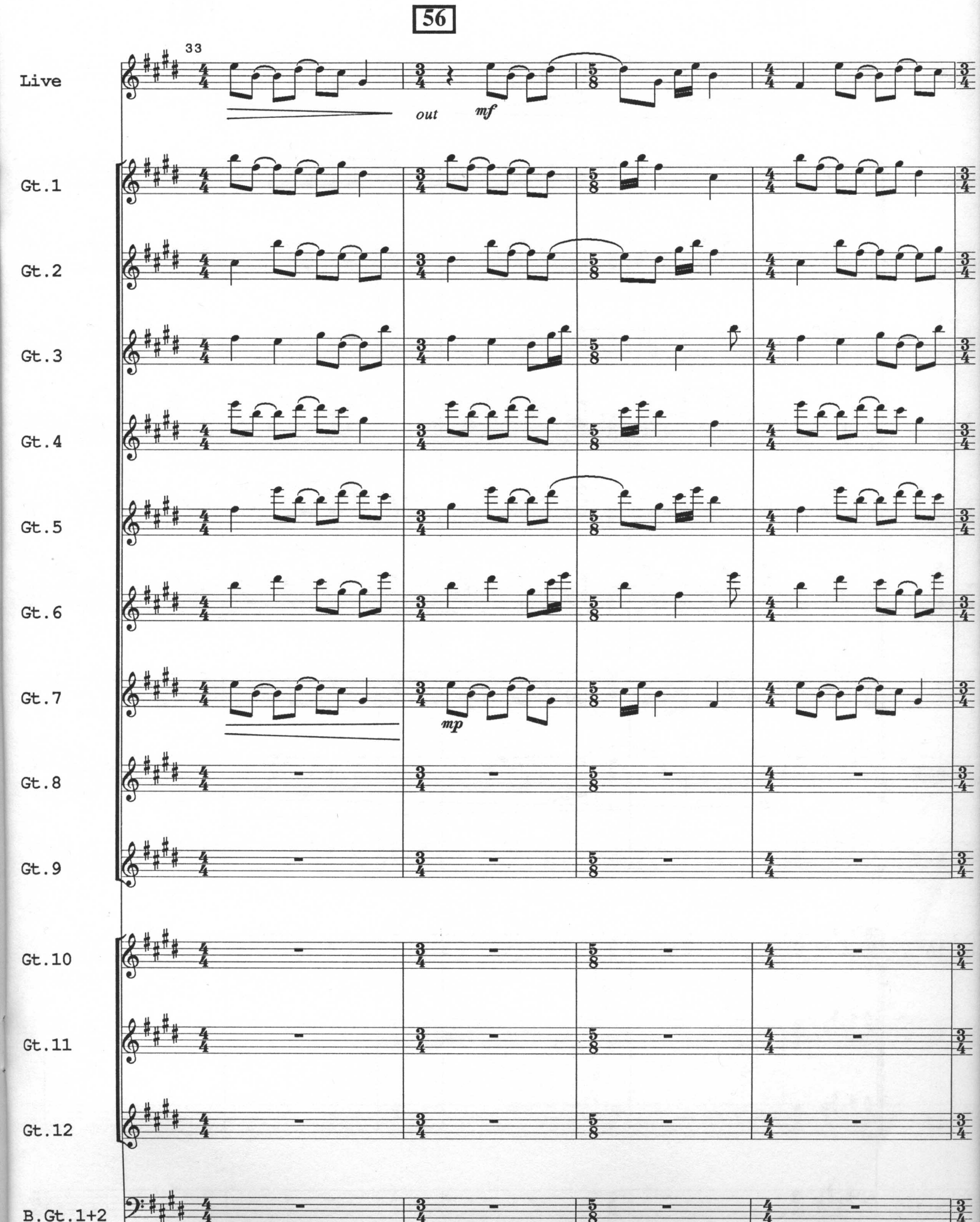
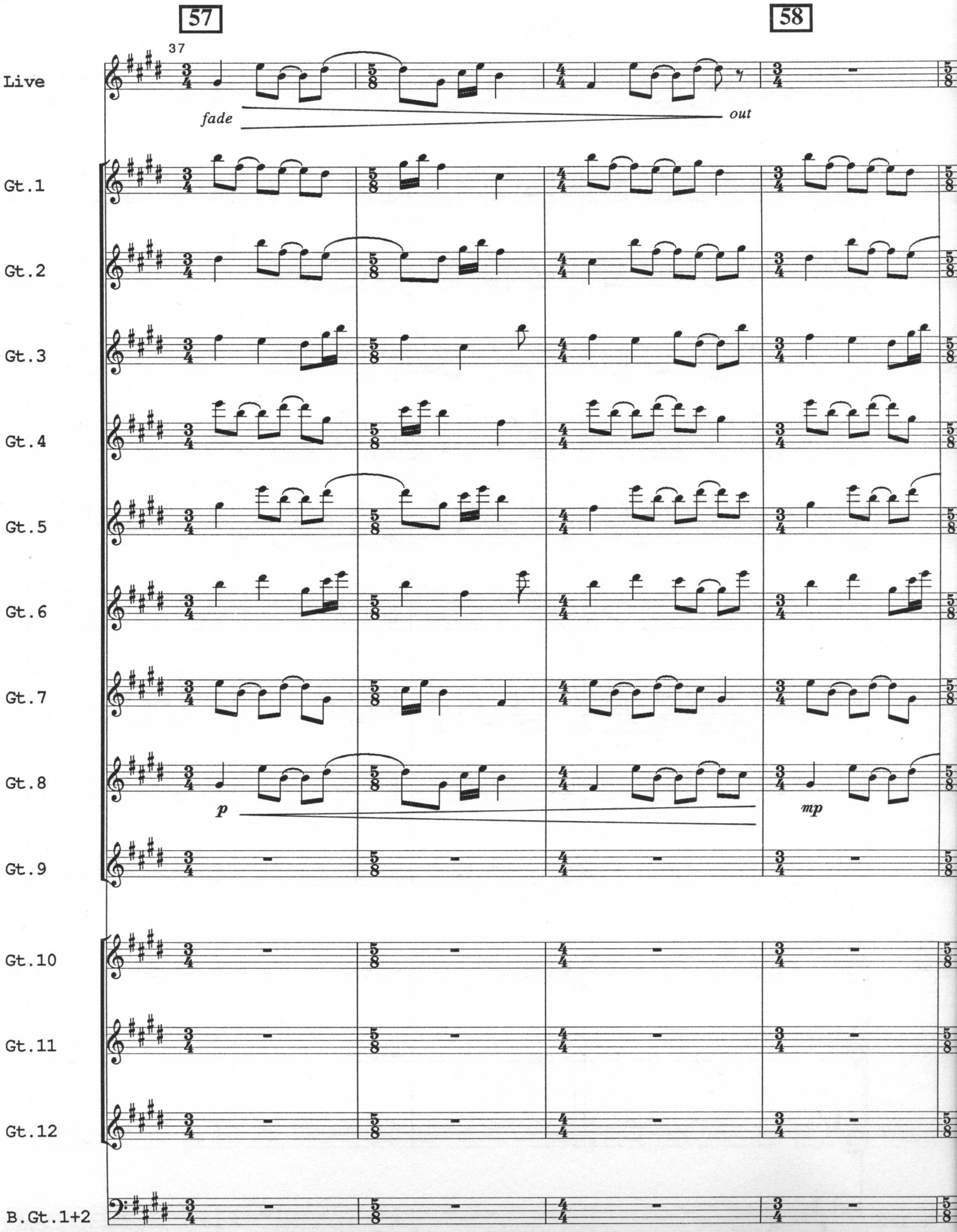
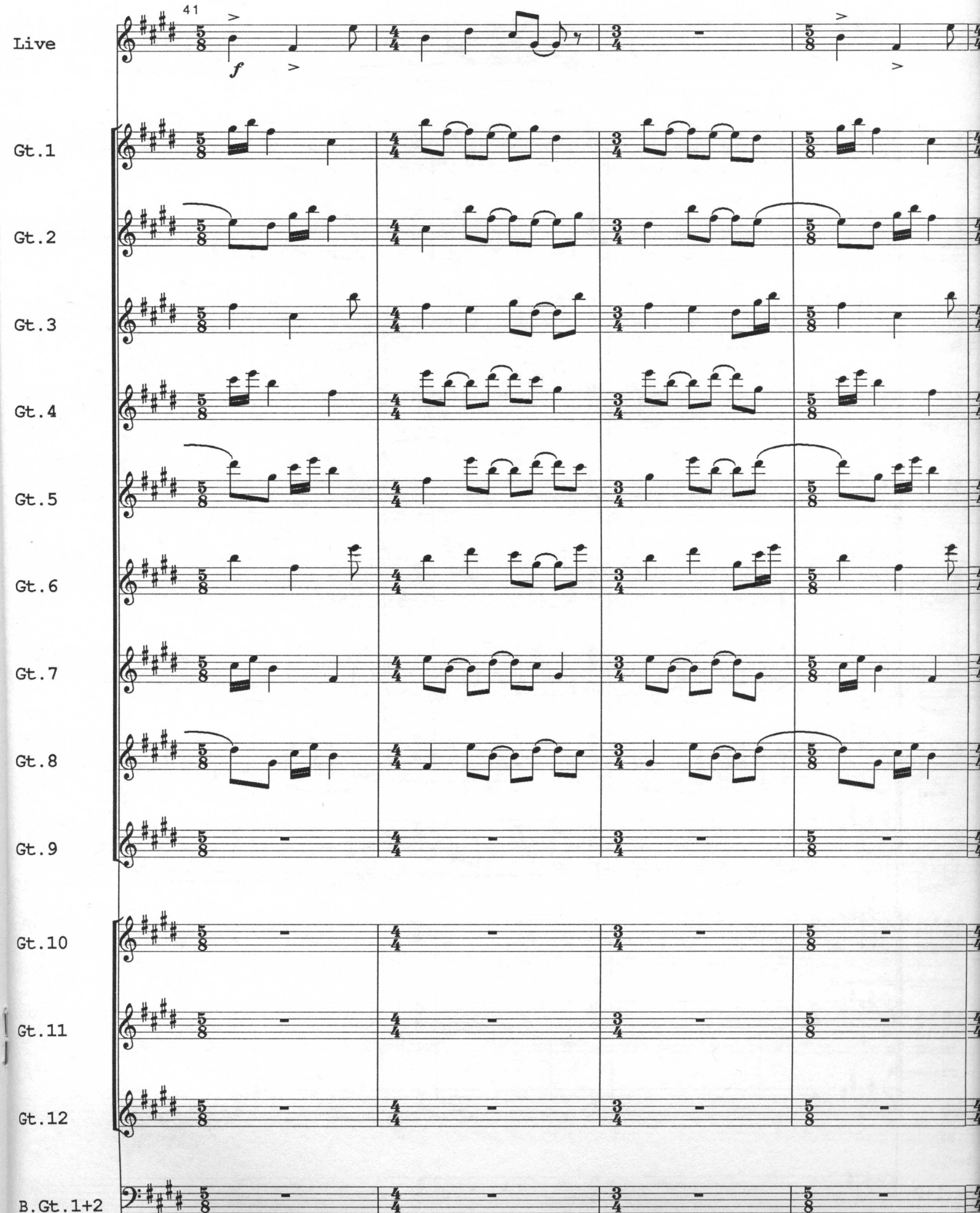
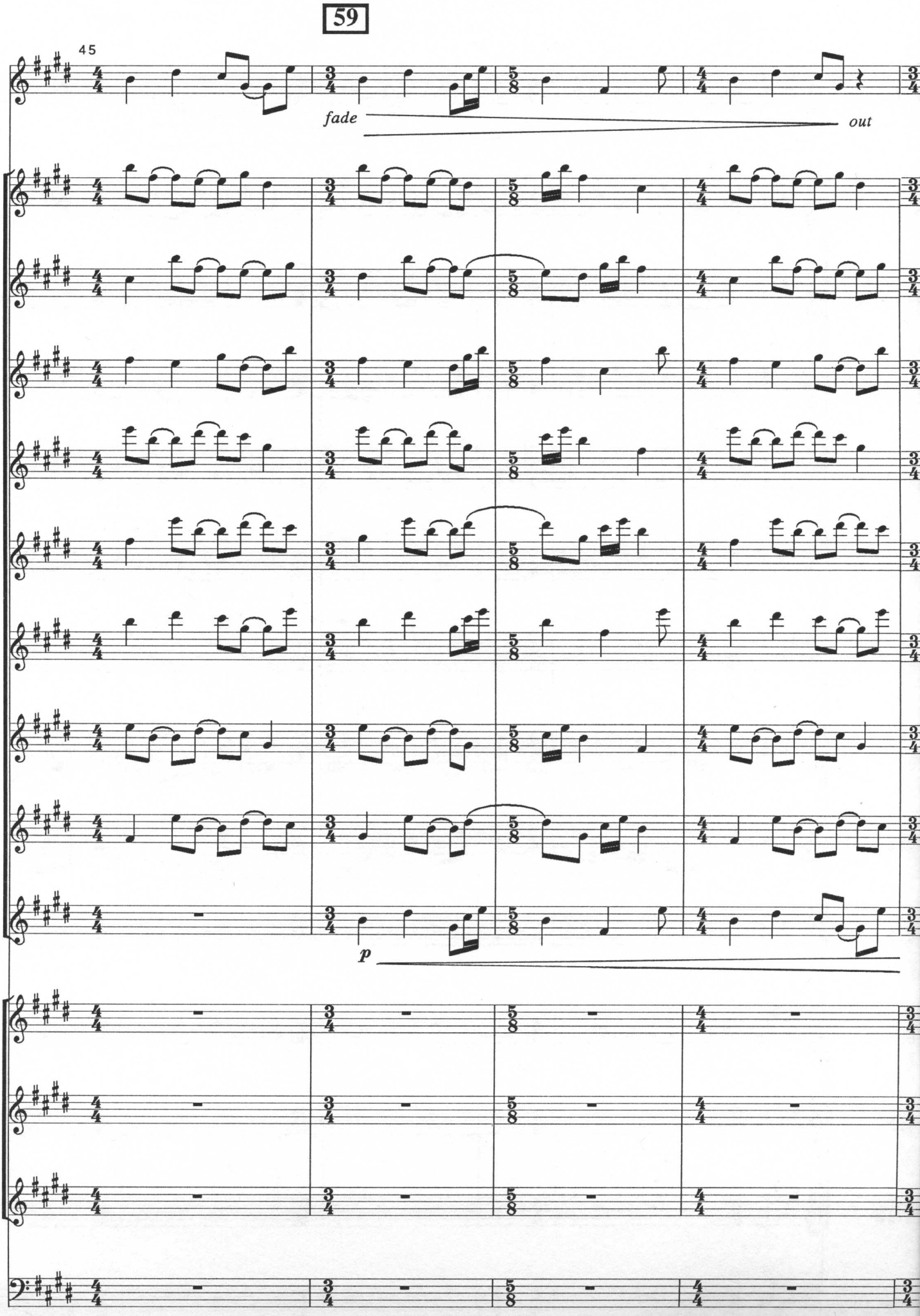
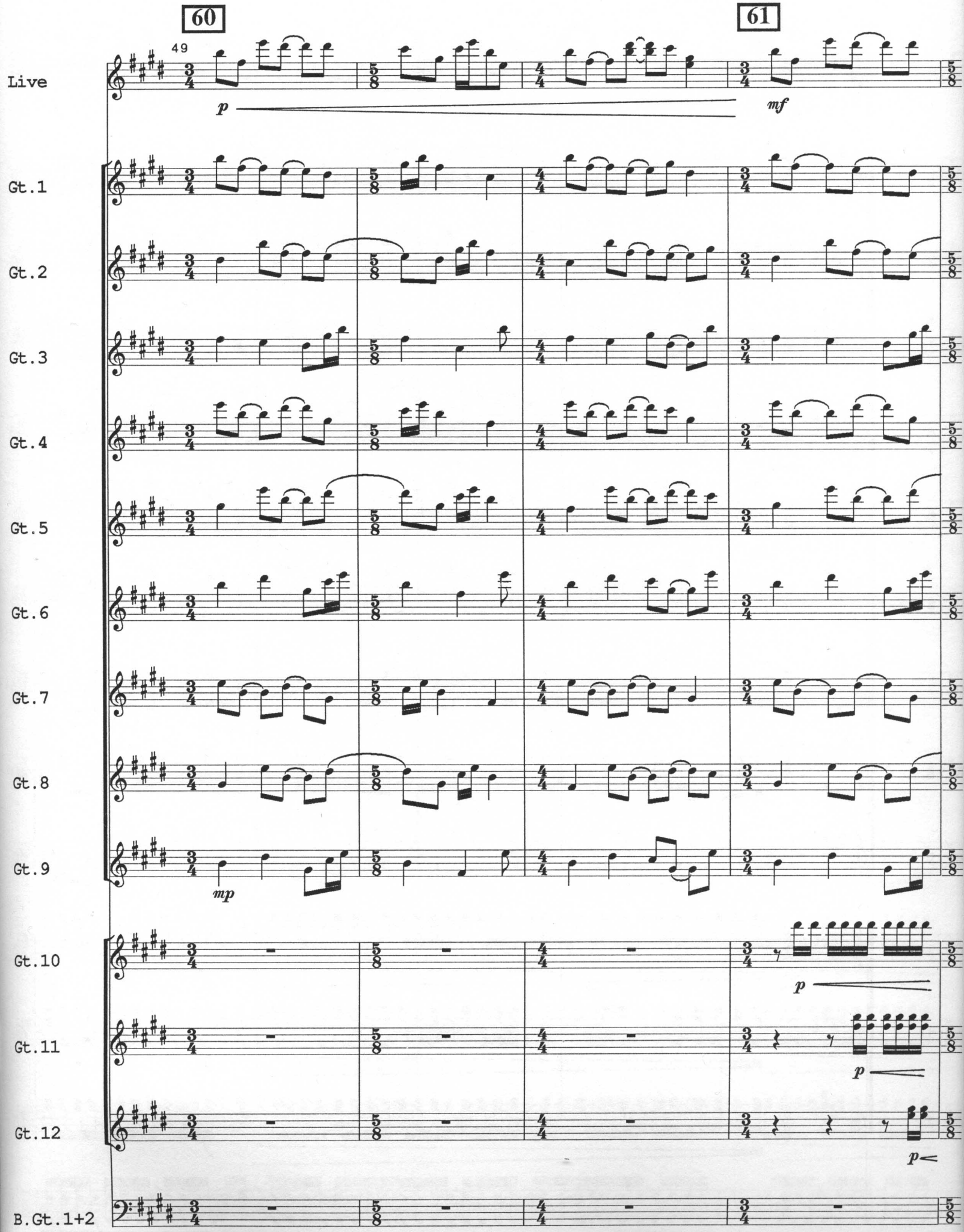
Gt.9
Gt.10
Gt.11
Gt.12
B.Gt.1+2

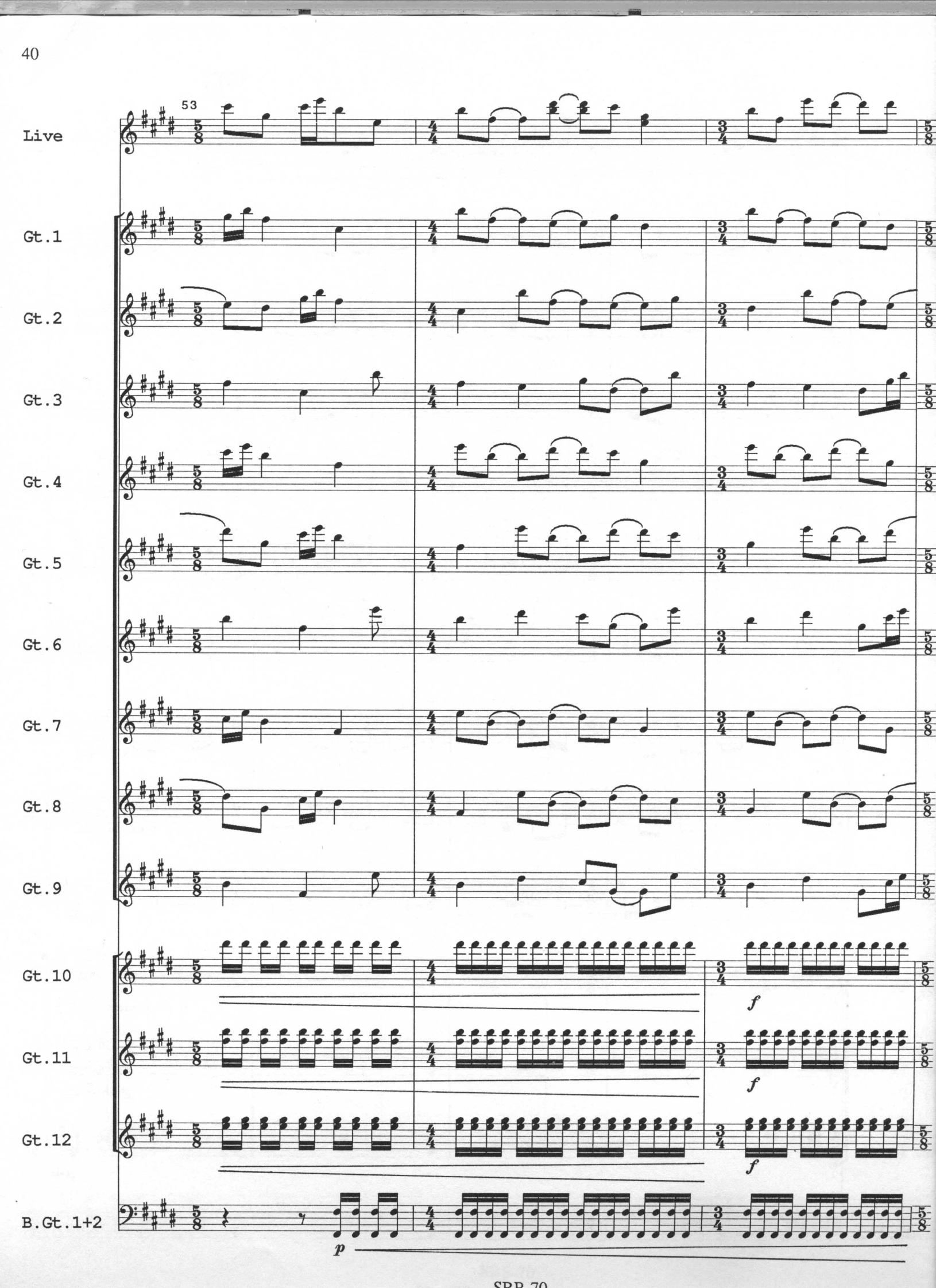

56
33
Live
Gt.1
Gt.2
Gt.3
Gt.4
Gt.5
Gt.6
Gt.7
Gt.8
Gt.9
Gt.10
Gt.11
Gt.12
B.Gt.1+2
out
mf
mp

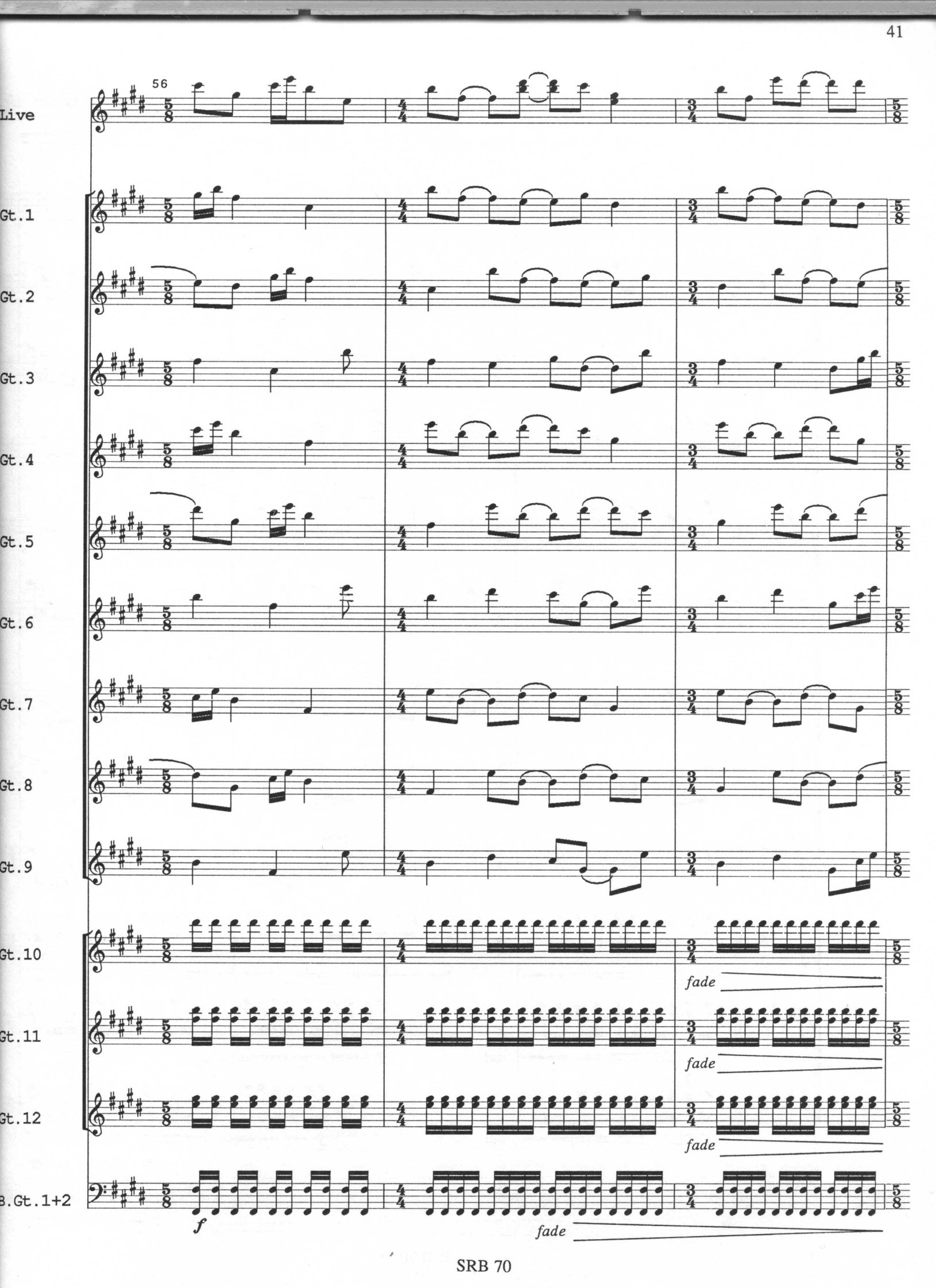

57
58
37
Live
fade
out
Gt.1
Gt.2
Gt.3
Gt.4
Gt.5
Gt.6
Gt.7
Gt.8
p
mp
Gt.9
Gt.10
Gt.11
Gt.12
B.Gt.1+2

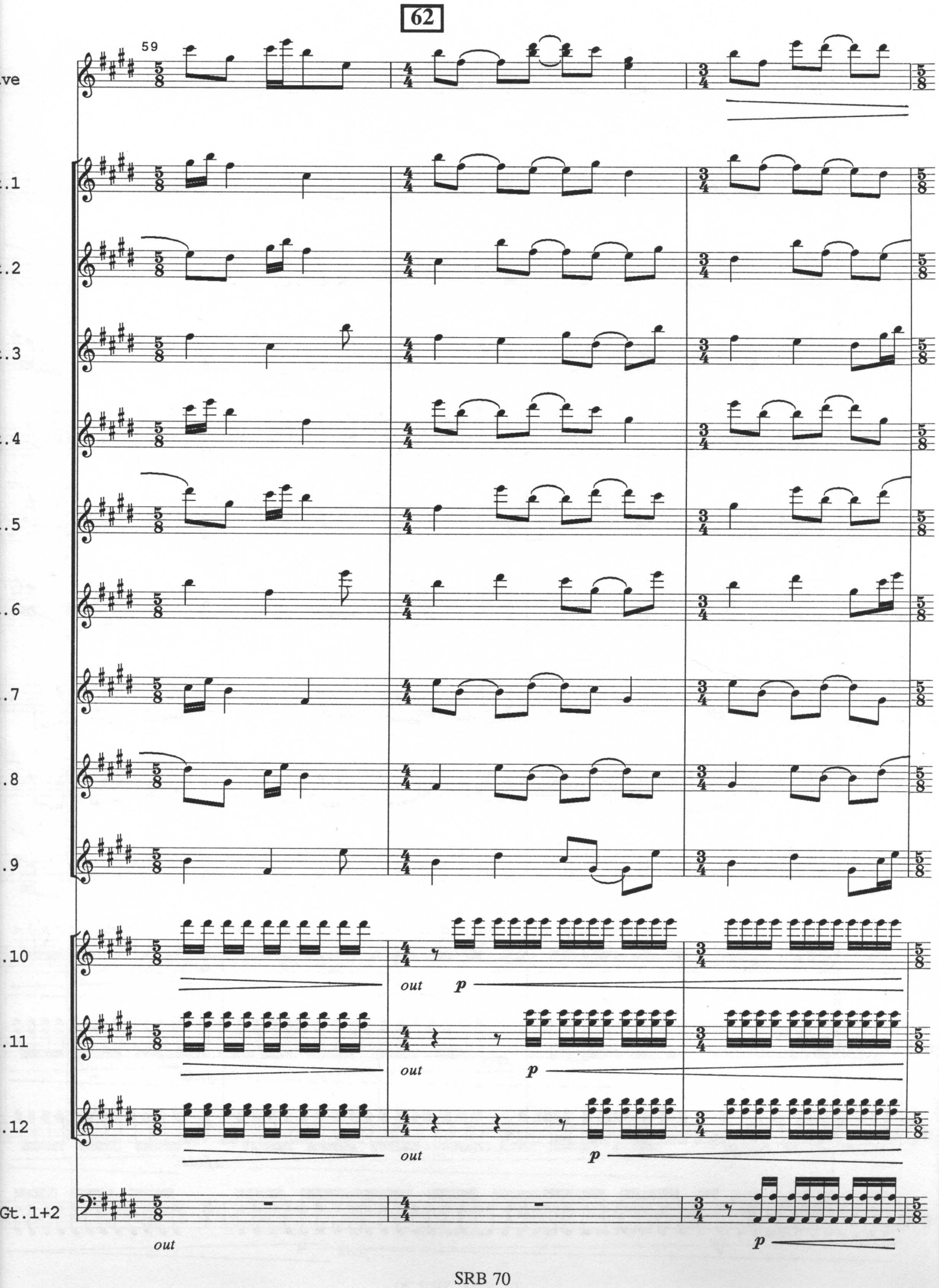

41
Live
Gt.1
Gt.2
Gt.3
Gt.4
Gt.5
Gt.6
Gt.7
Gt.8
Gt.9
Gt.10
Gt.11
Gt.12
B.Gt.1+2

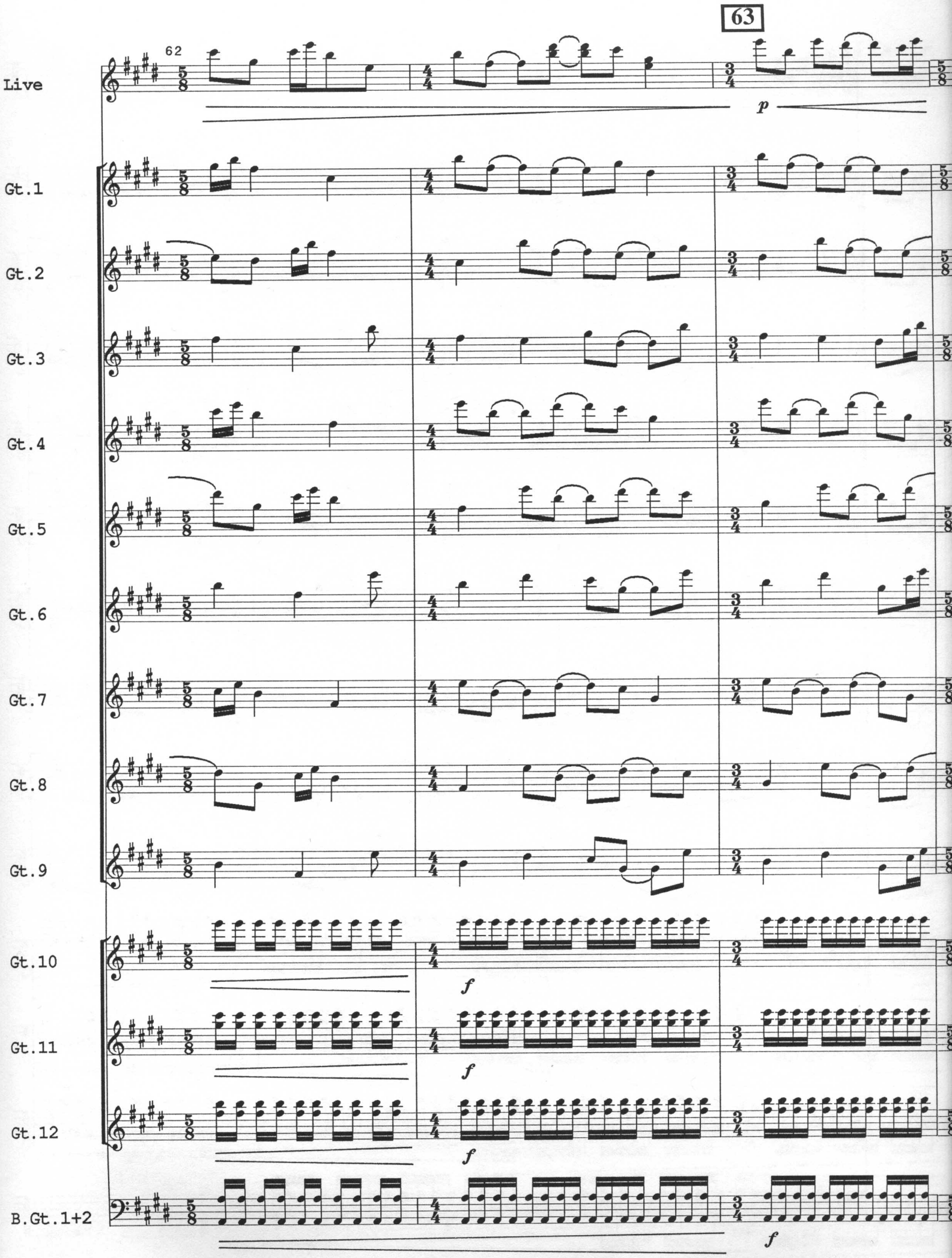

59
45
Live
fade
out
Gt.1
Gt.2
Gt.3
Gt.4
Gt.5
Gt.6
Gt.7
Gt.8
Gt.9
p
Gt.10
Gt.11
Gt.12
B.Gt.1+2

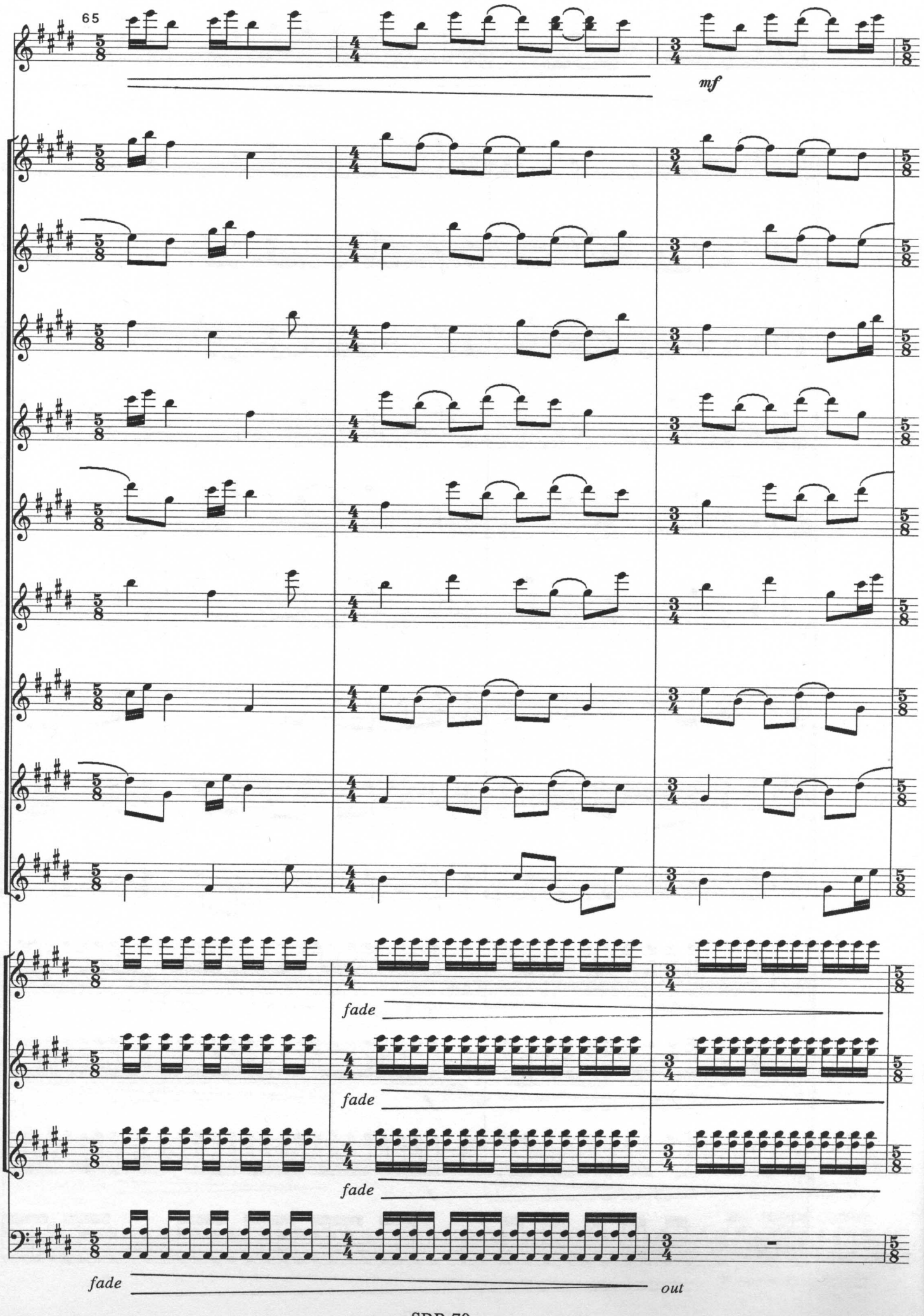

60
61
49
Live
Gt.1
Gt.2
Gt.3
Gt.4
Gt.5
Gt.6
Gt.7
Gt.8
Gt.9
Gt.10
Gt.11
Gt.12
B.Gt.1+2
p
mf
mp
p
p
p

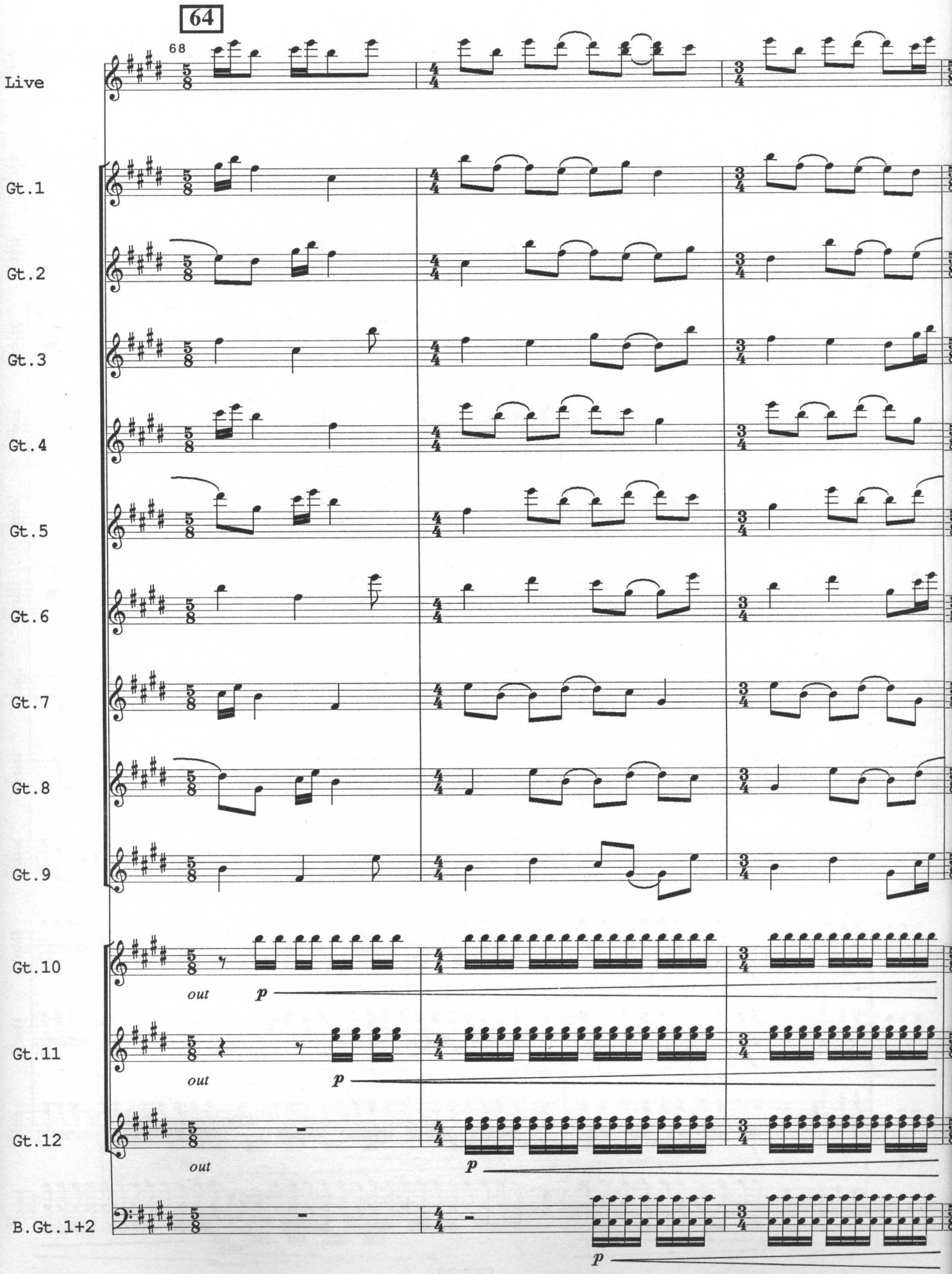

53
Live
Gt.1
Gt.2
Gt.3
Gt.4
Gt.5
Gt.6
Gt.7
Gt.8
Gt.9
Gt.10
Gt.11
Gt.12
B.Gt.1+2
f
f
f
p

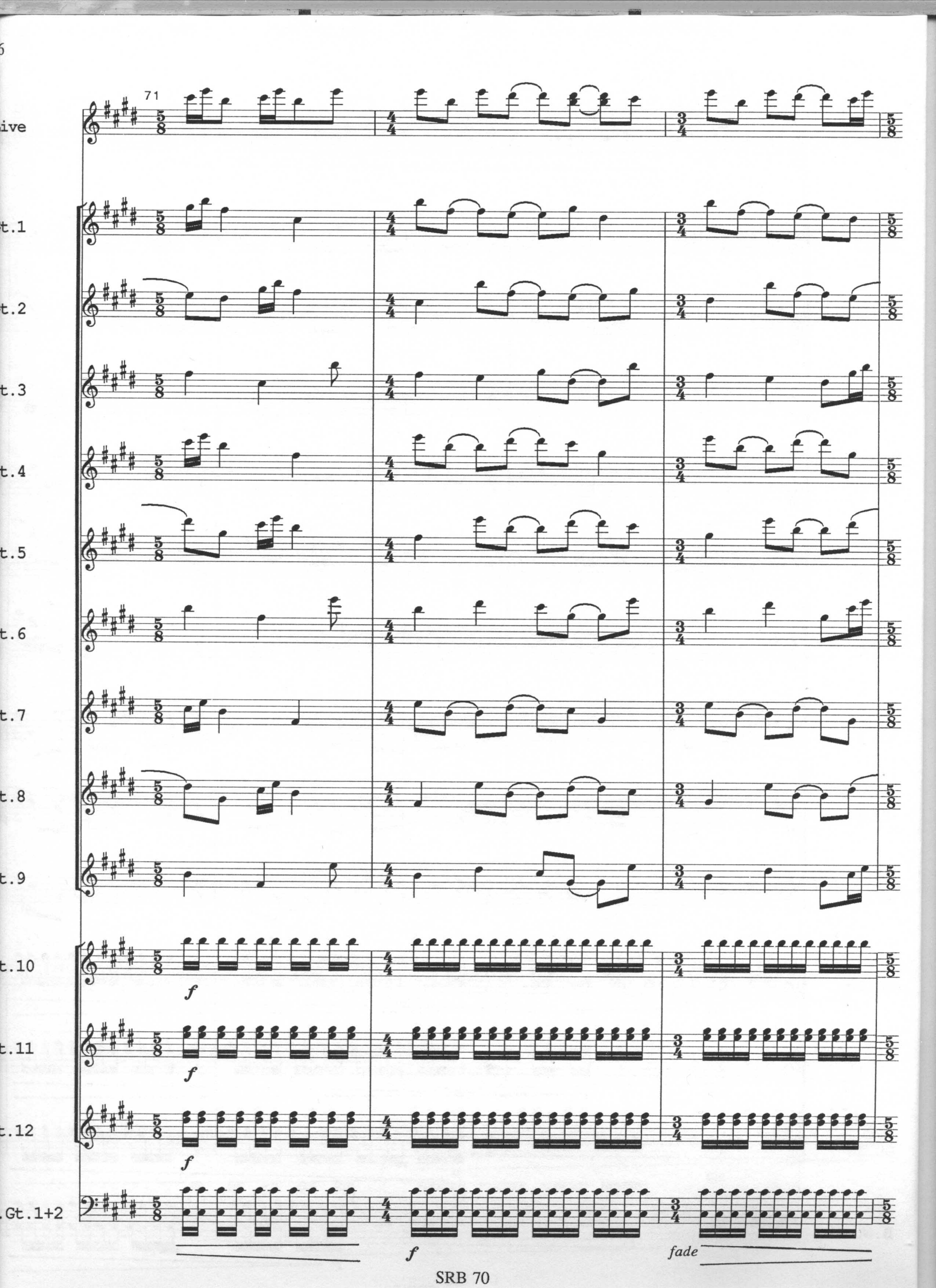

56
Live
Gt.1
Gt.2
Gt.3
Gt.4
Gt.5
Gt.6
Gt.7
Gt.8
Gt.9
Gt.10
Gt.11
Gt.12
B.Gt.1+2
f
fade
fade
fade
fade

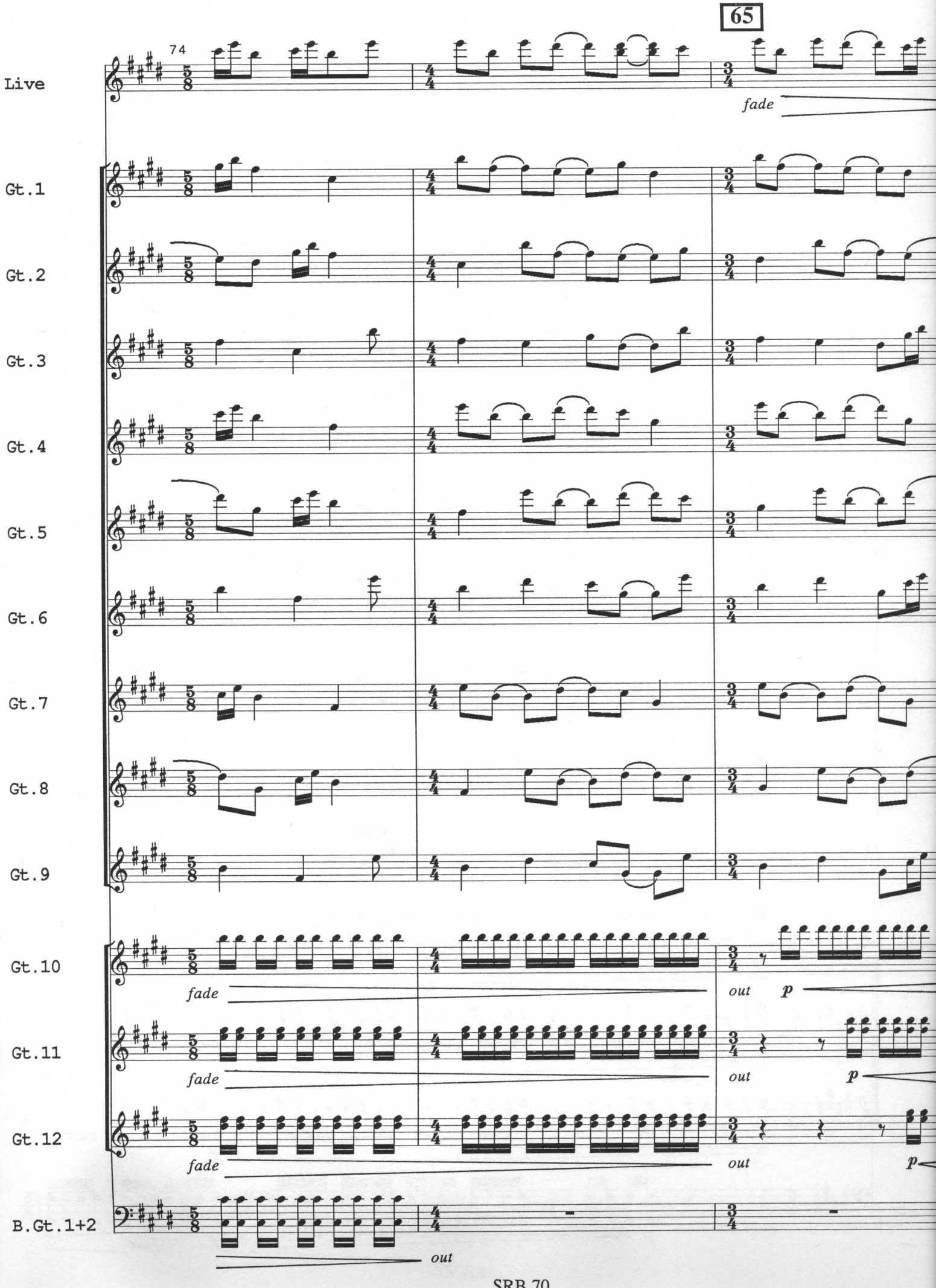

62
59
ve
.1
.2
.3
.4
.5
.6
.7
.8
.9
.10
.11
.12
Gt.1+2
out
p
out
p
out
p
out
p

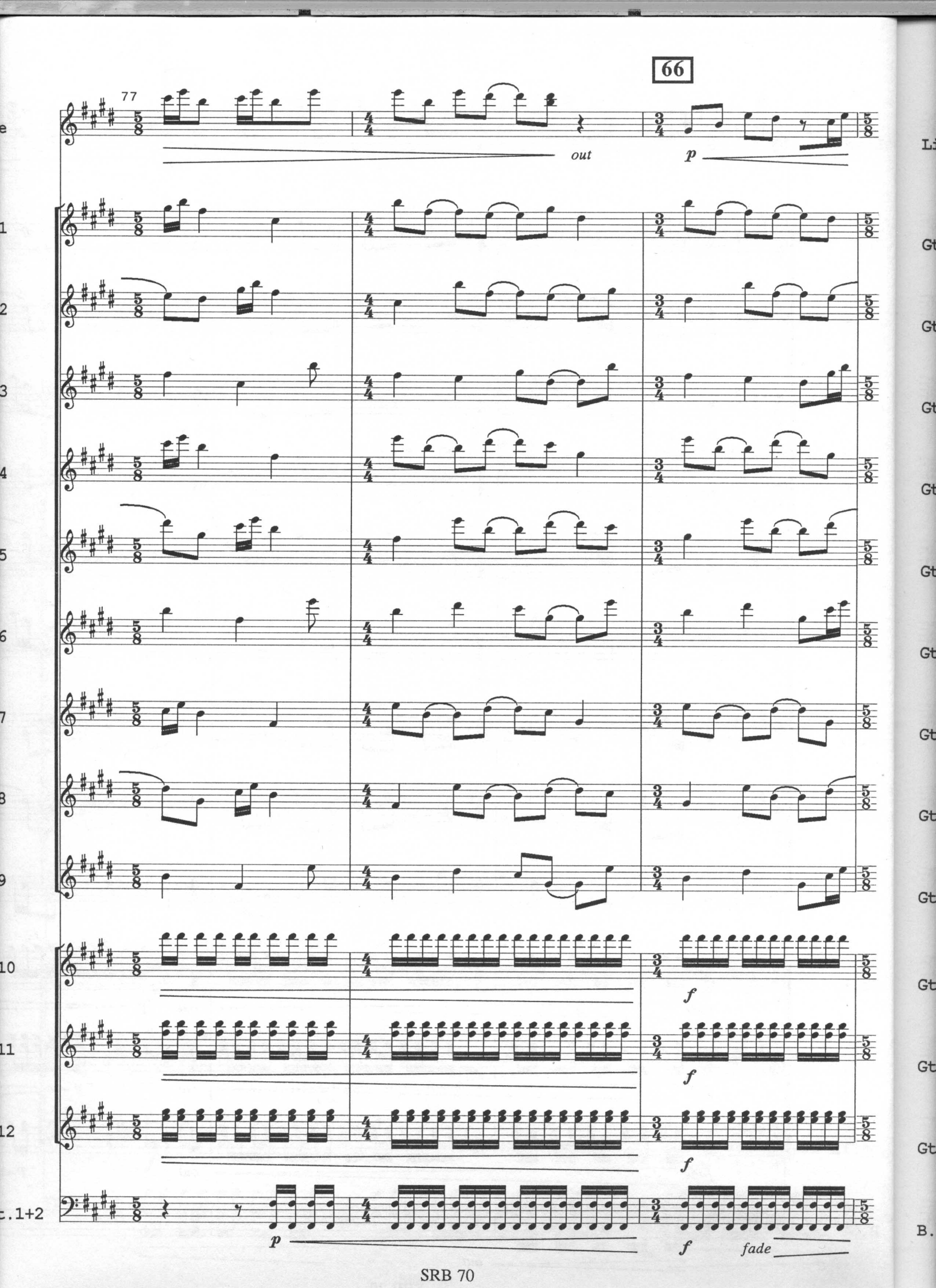

63
62
Live
Gt.1
Gt.2
Gt.3
Gt.4
Gt.5
Gt.6
Gt.7
Gt.8
Gt.9
Gt.10
Gt.11
Gt.12
B.Gt.1+2
p
f
f
f
f

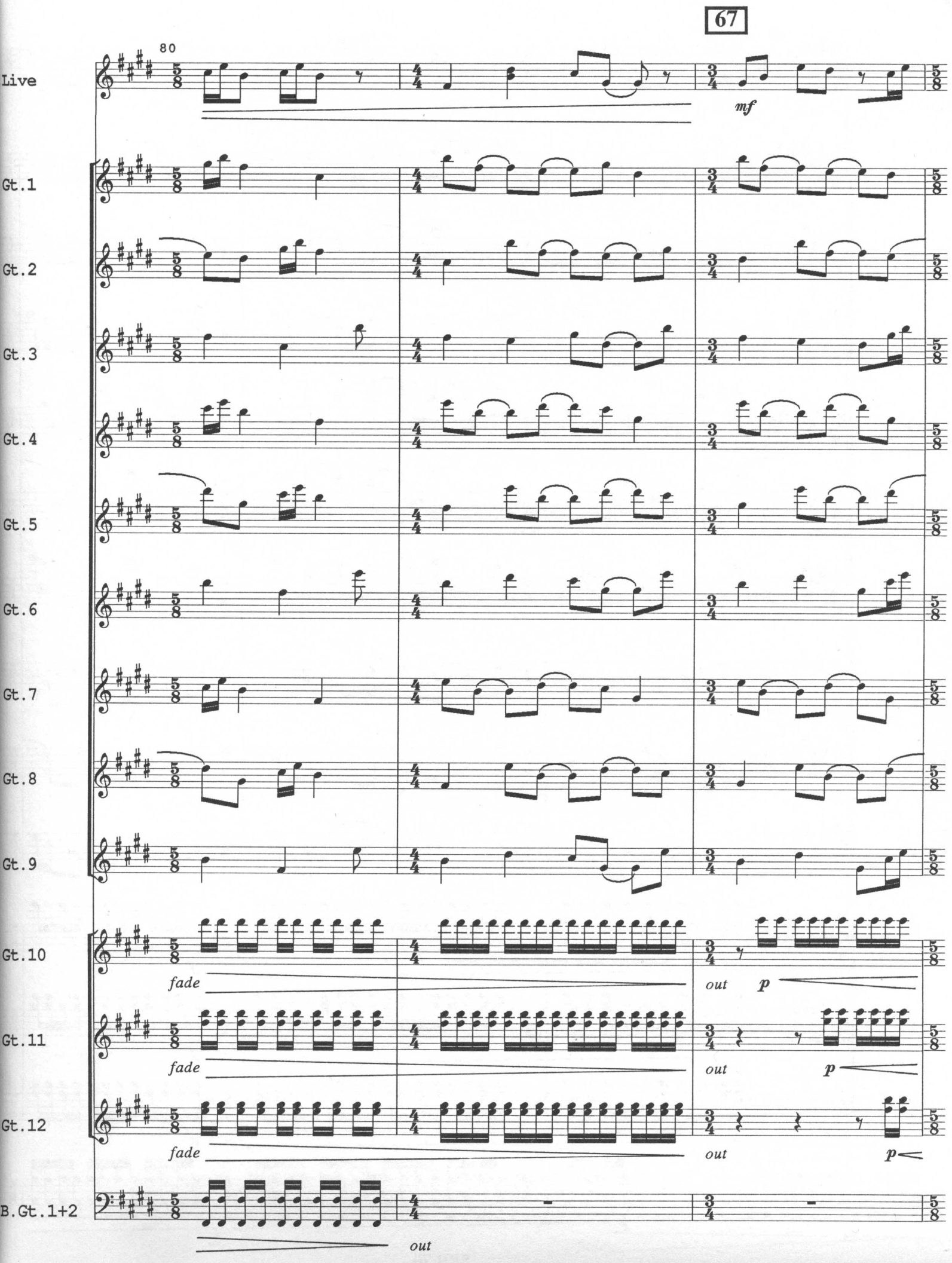

65
Live
mf
Gt.1
Gt.2
Gt.3
Gt.4
Gt.5
Gt.6
Gt.7
Gt.8
Gt.9
Gt.10
fade
Gt.11
fade
Gt.12
fade
B.Gt.1+2
fade
out

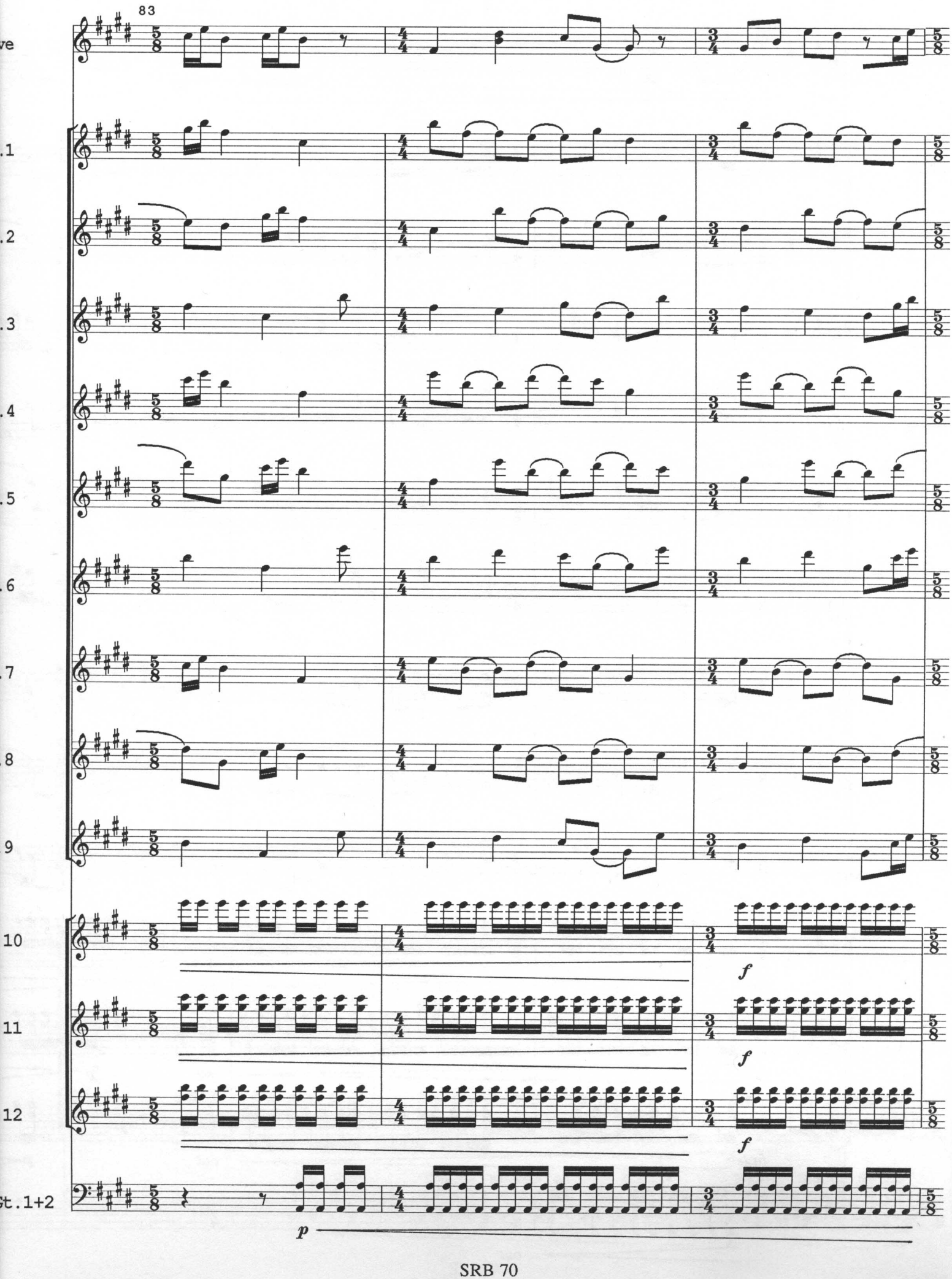

64
68
Live
Gt.1
Gt.2
Gt.3
Gt.4
Gt.5
Gt.6
Gt.7
Gt.8
Gt.9
Gt.10
Gt.11
Gt.12
B.Gt.1+2
out
p
out
p
out
p
p

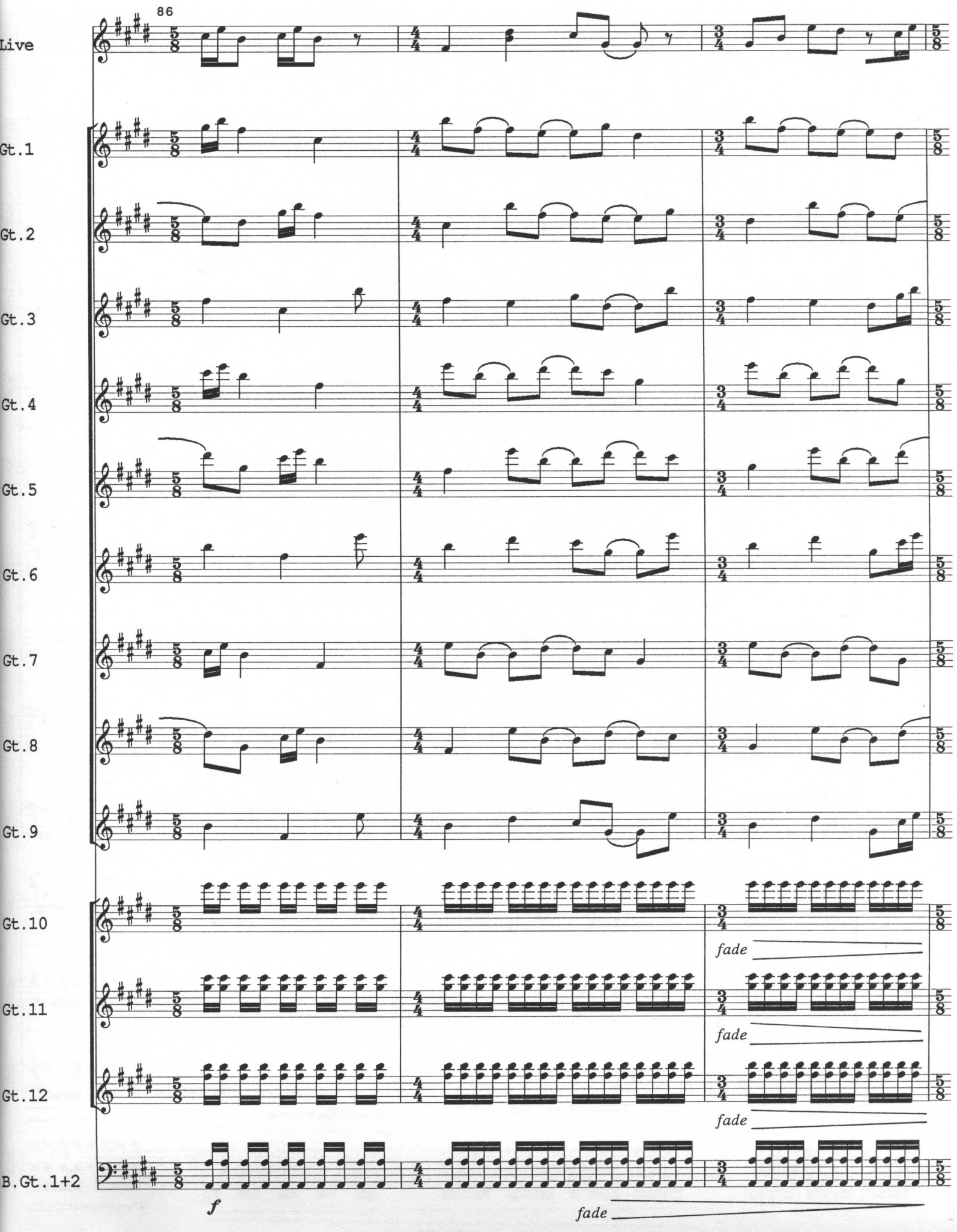

71
ive
t.1
t.2
t.3
t.4
t.5
t.6
t.7
t.8
t.9
t.10
t.11
t.12
.Gt.1+2
f
f
f
f
fade

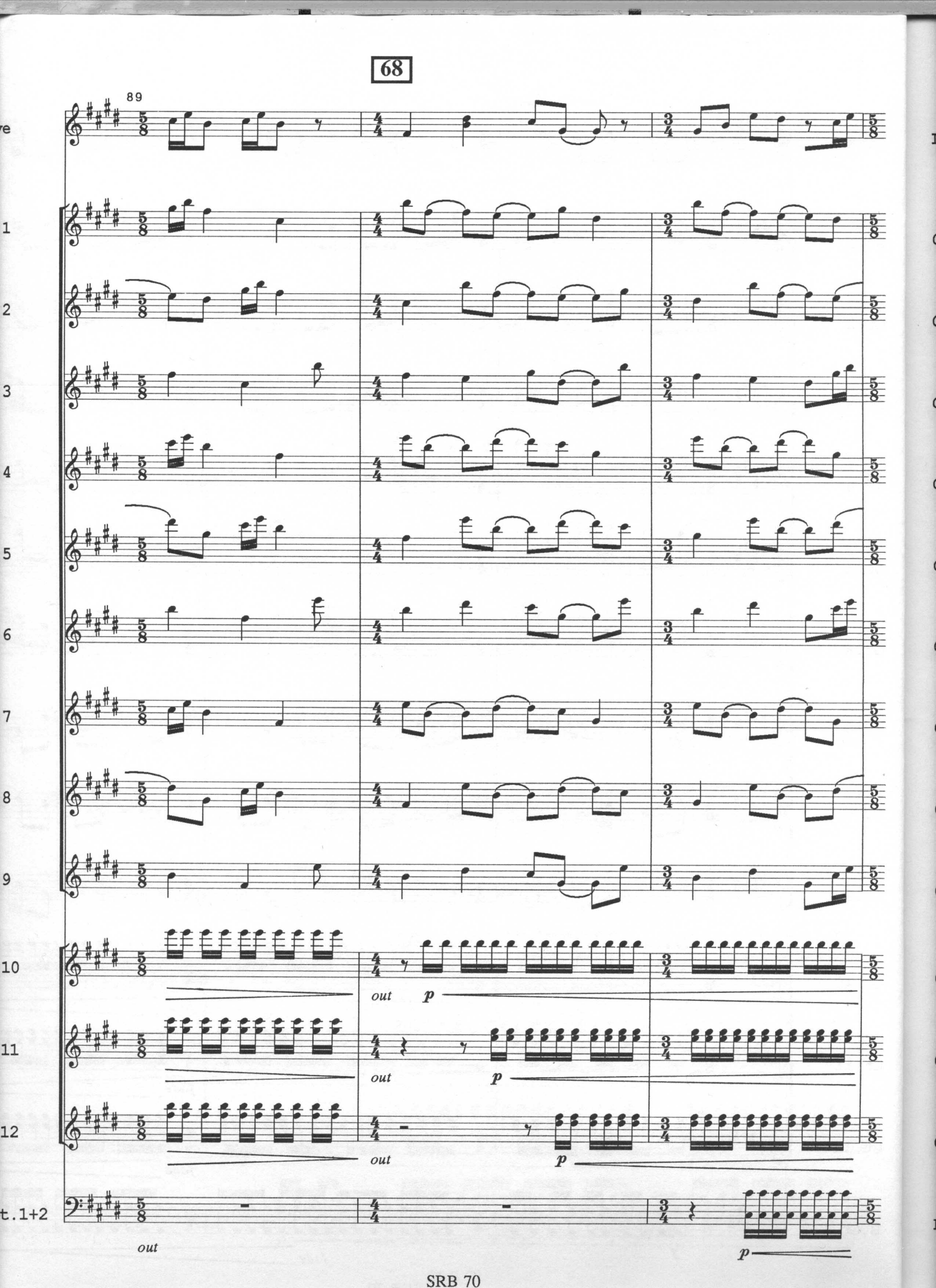

65
74
Live
fade
Gt.1
Gt.2
Gt.3
Gt.4
Gt.5
Gt.6
Gt.7
Gt.8
Gt.9
Gt.10
fade
out
p
Gt.11
fade
out
p
Gt.12
fade
out
p
B.Gt.1+2
out

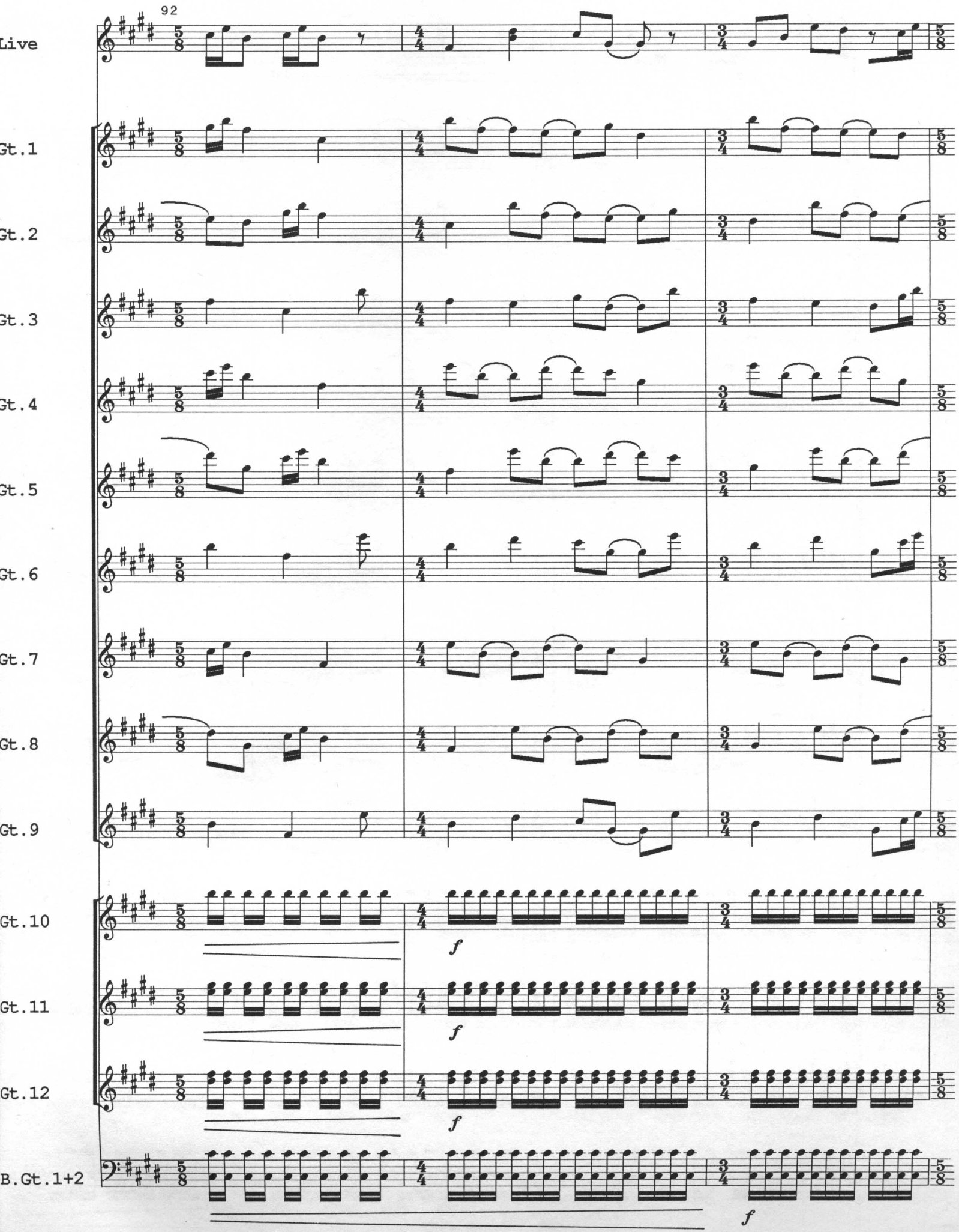

66
77
out
p
f
f
f
p
f
fade

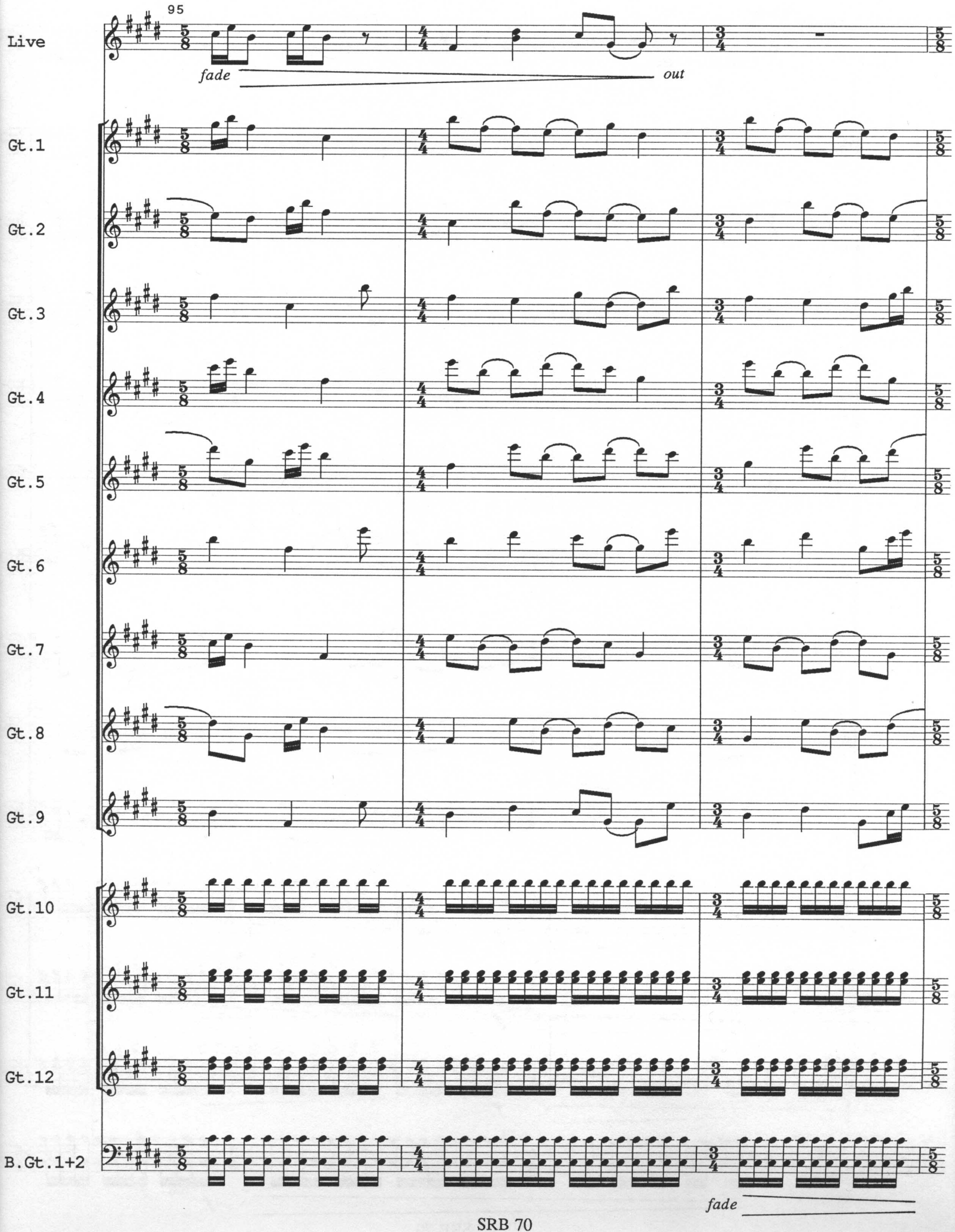

67
80
Live
mf
Gt.1
Gt.2
Gt.3
Gt.4
Gt.5
Gt.6
Gt.7
Gt.8
Gt.9
Gt.10
fade
out
p
Gt.11
fade
out
p
Gt.12
fade
out
p
B.Gt.1+2
out

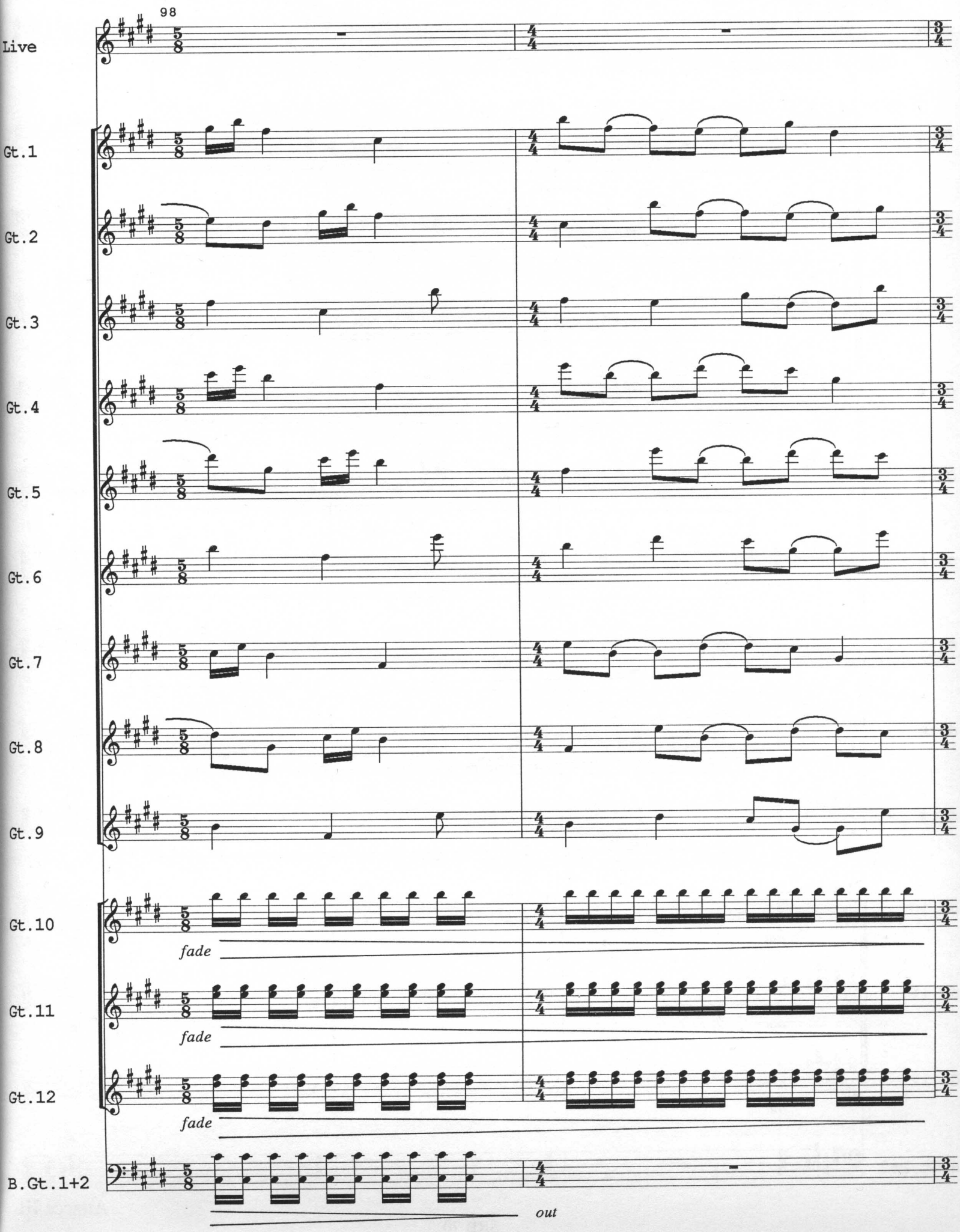

83
ve
.1
.2
.3
.4
.5
.6
.7
.8
9
10
11
12
St.1+2
f
f
f
p

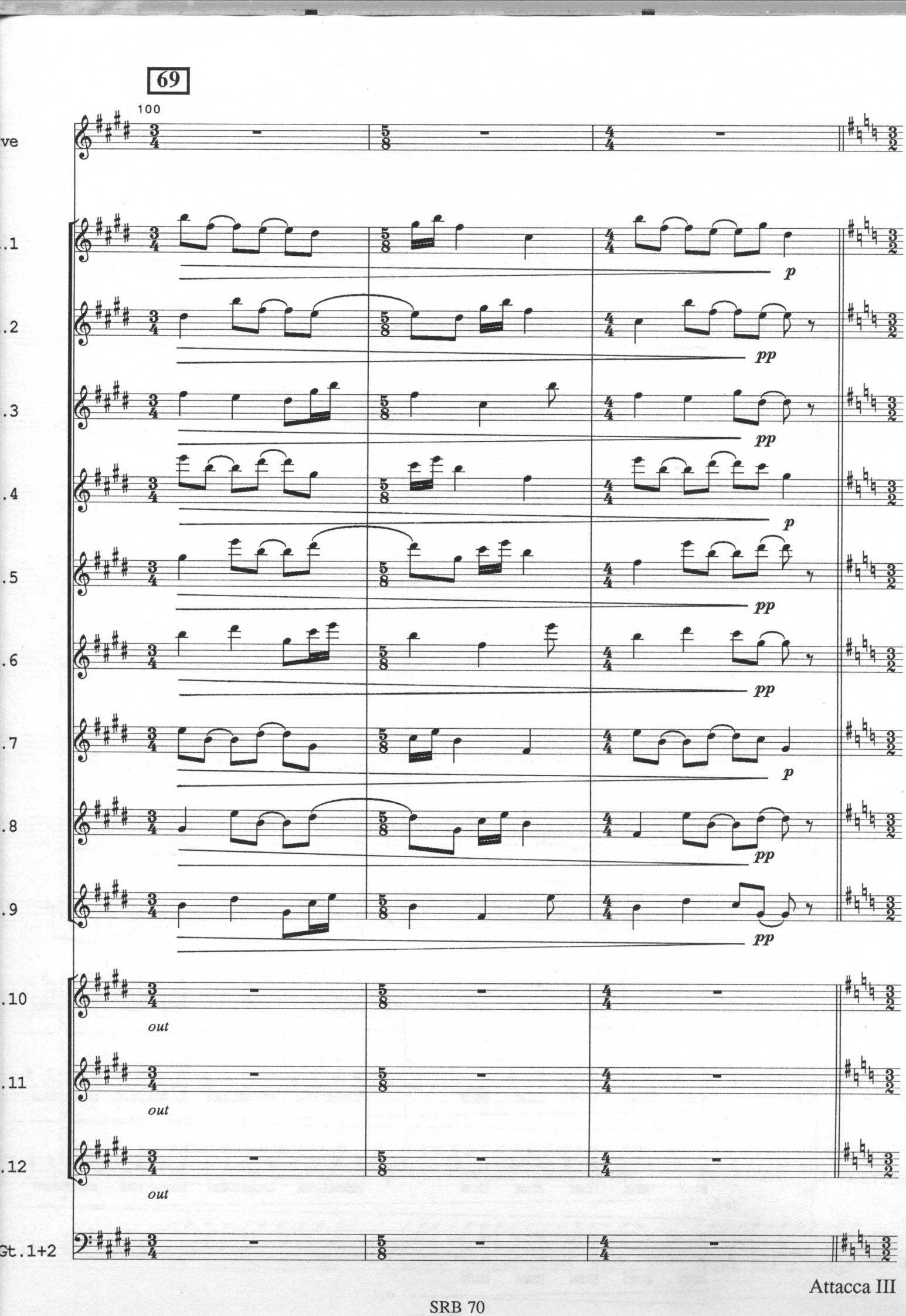

86
Live
Gt.1
Gt.2
Gt.3
Gt.4
Gt.5
Gt.6
Gt.7
Gt.8
Gt.9
Gt.10
Gt.11
Gt.12
B.Gt.1+2
fade
fade
fade
f
fade

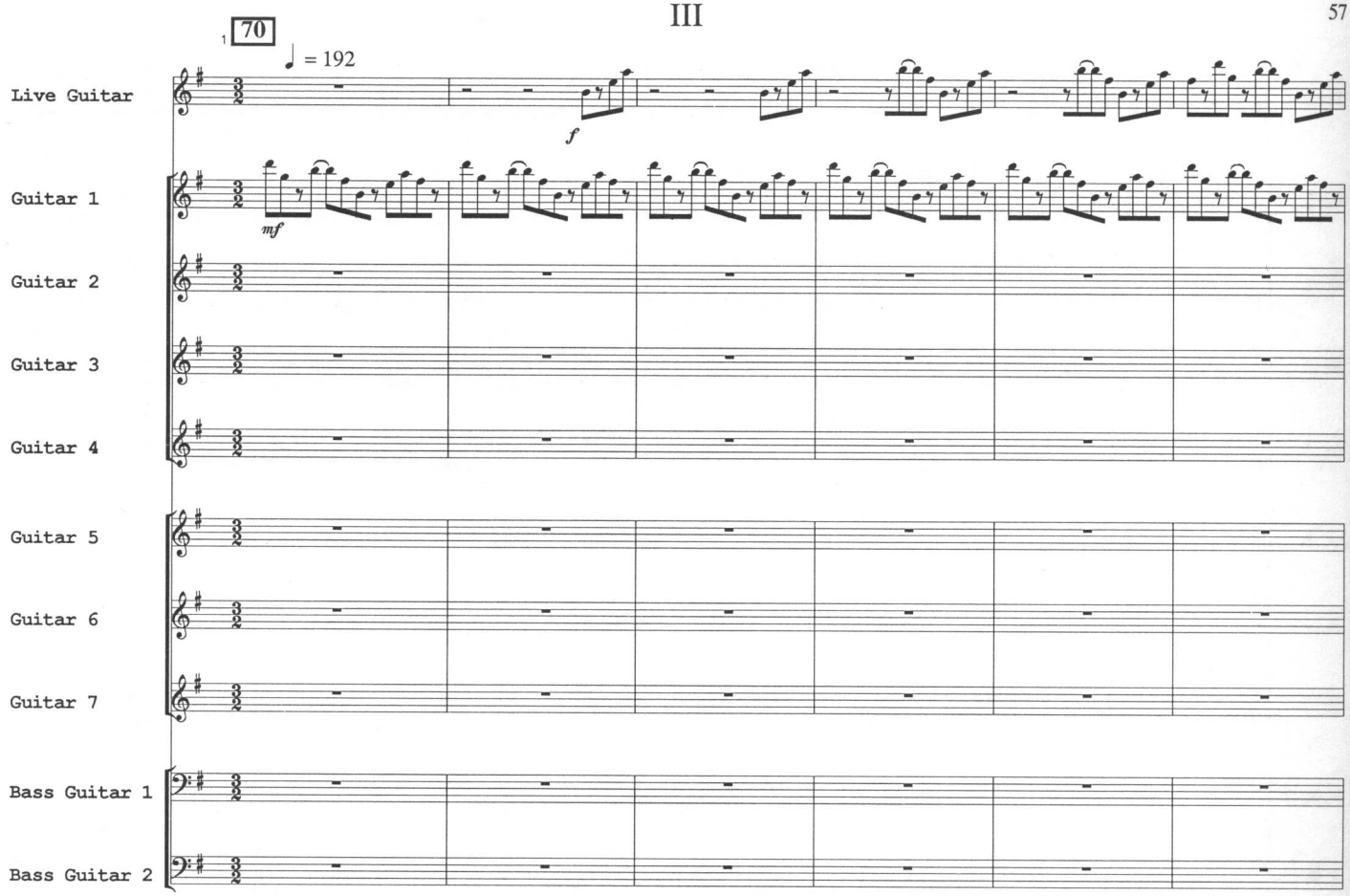

68
89
out
p
out
p
out
p
out
p

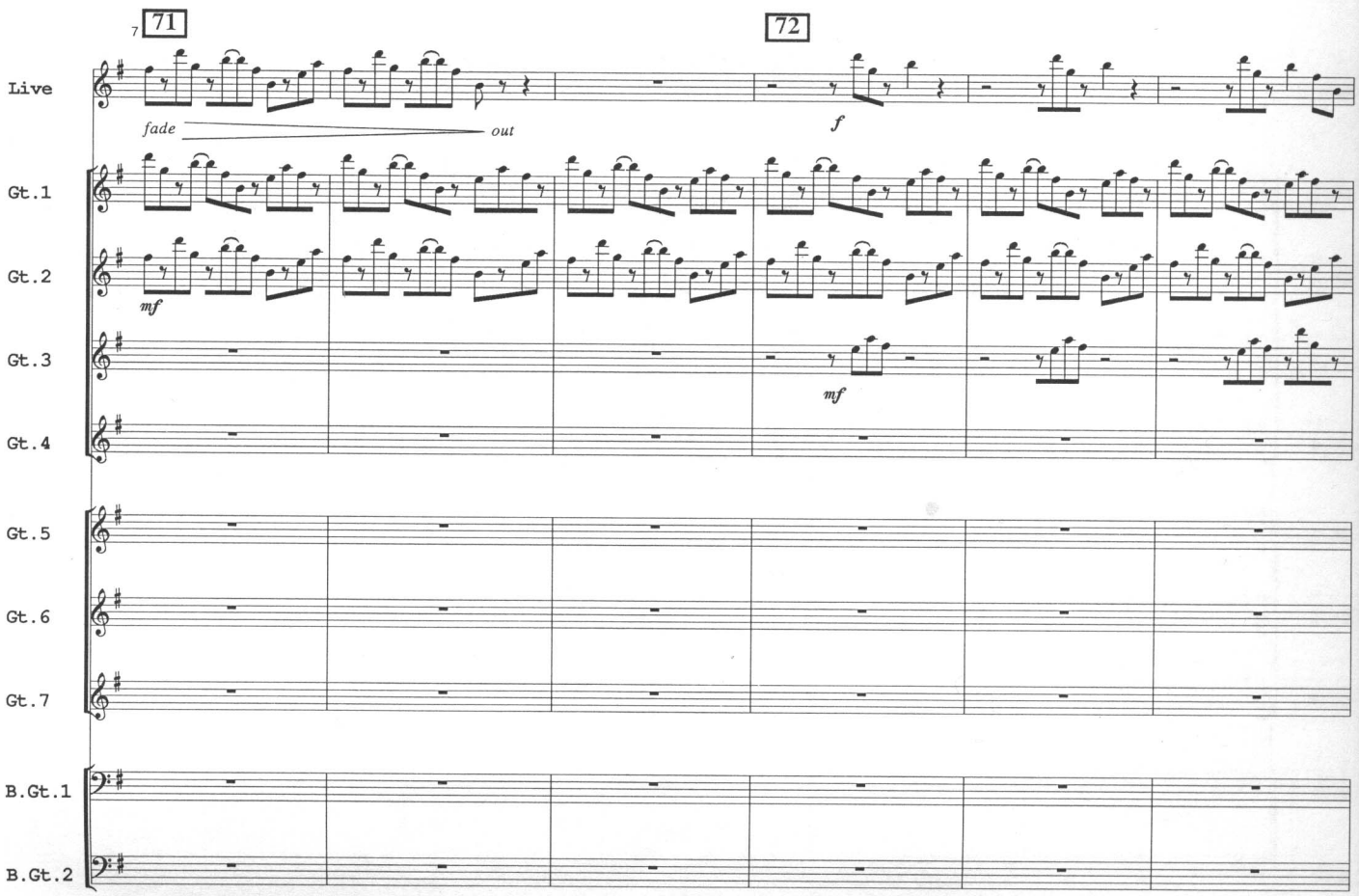

92
Live
Gt.1
Gt.2
Gt.3
Gt.4
Gt.5
Gt.6
Gt.7
Gt.8
Gt.9
Gt.10
Gt.11
Gt.12
B.Gt.1+2
f
f
f
f

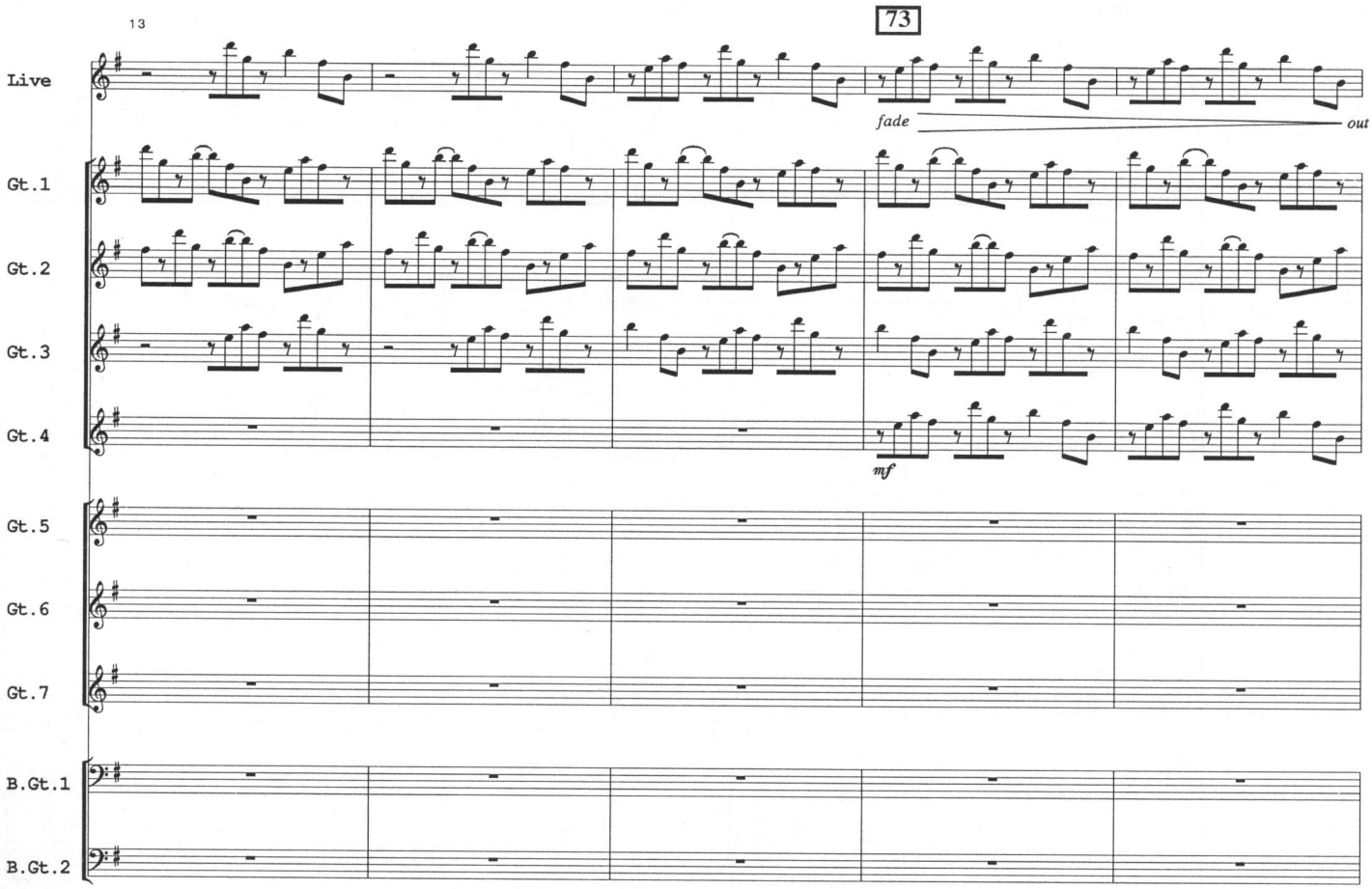

95
Live
fade
out
Gt.1
Gt.2
Gt.3
Gt.4
Gt.5
Gt.6
Gt.7
Gt.8
Gt.9
Gt.10
Gt.11
Gt.12
B.Gt.1+2
fade

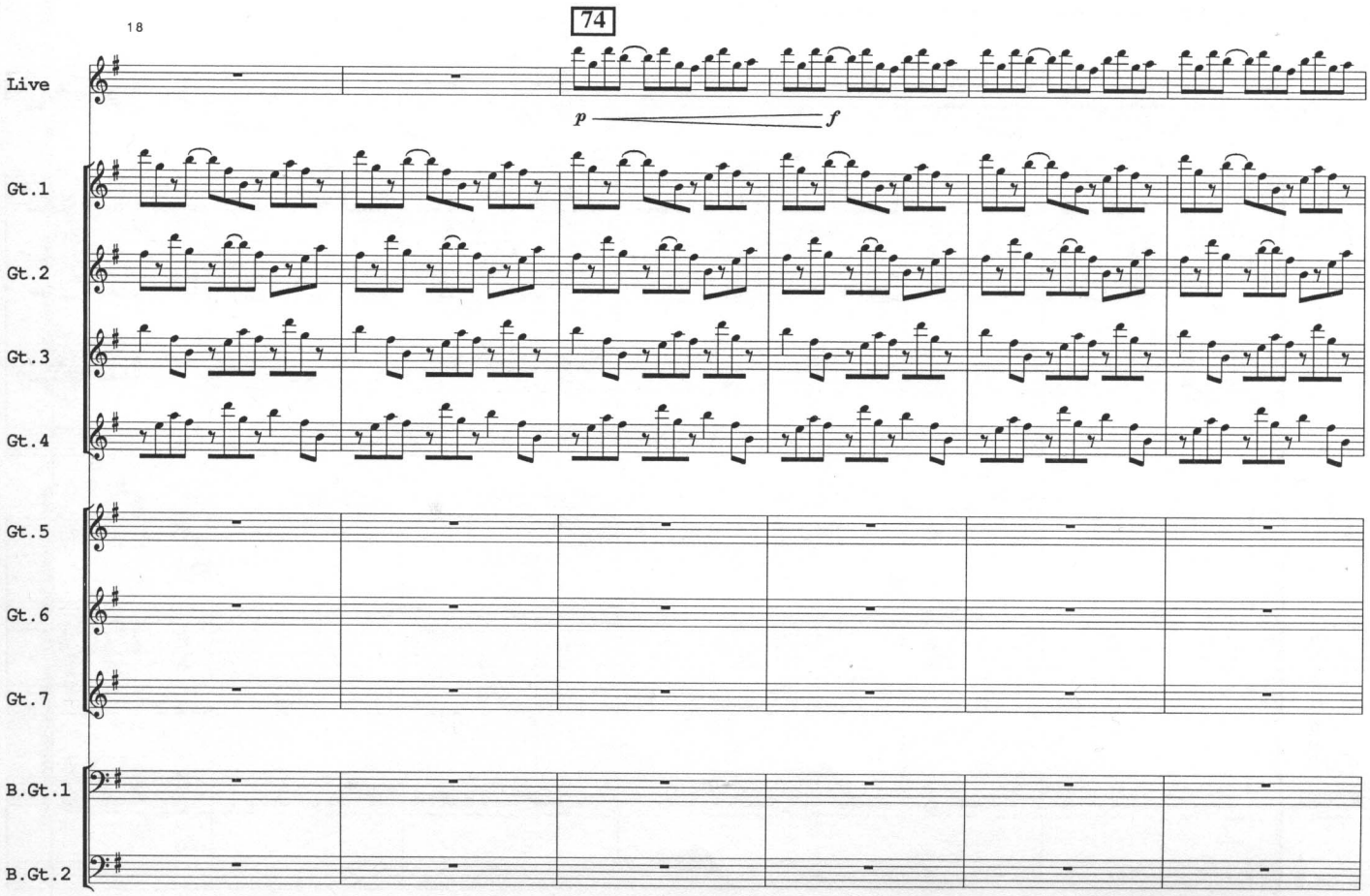

98
Live
Gt.1
Gt.2
Gt.3
Gt.4
Gt.5
Gt.6
Gt.7
Gt.8
Gt.9
Gt.10
fade
Gt.11
fade
Gt.12
fade
B.Gt.1+2
out

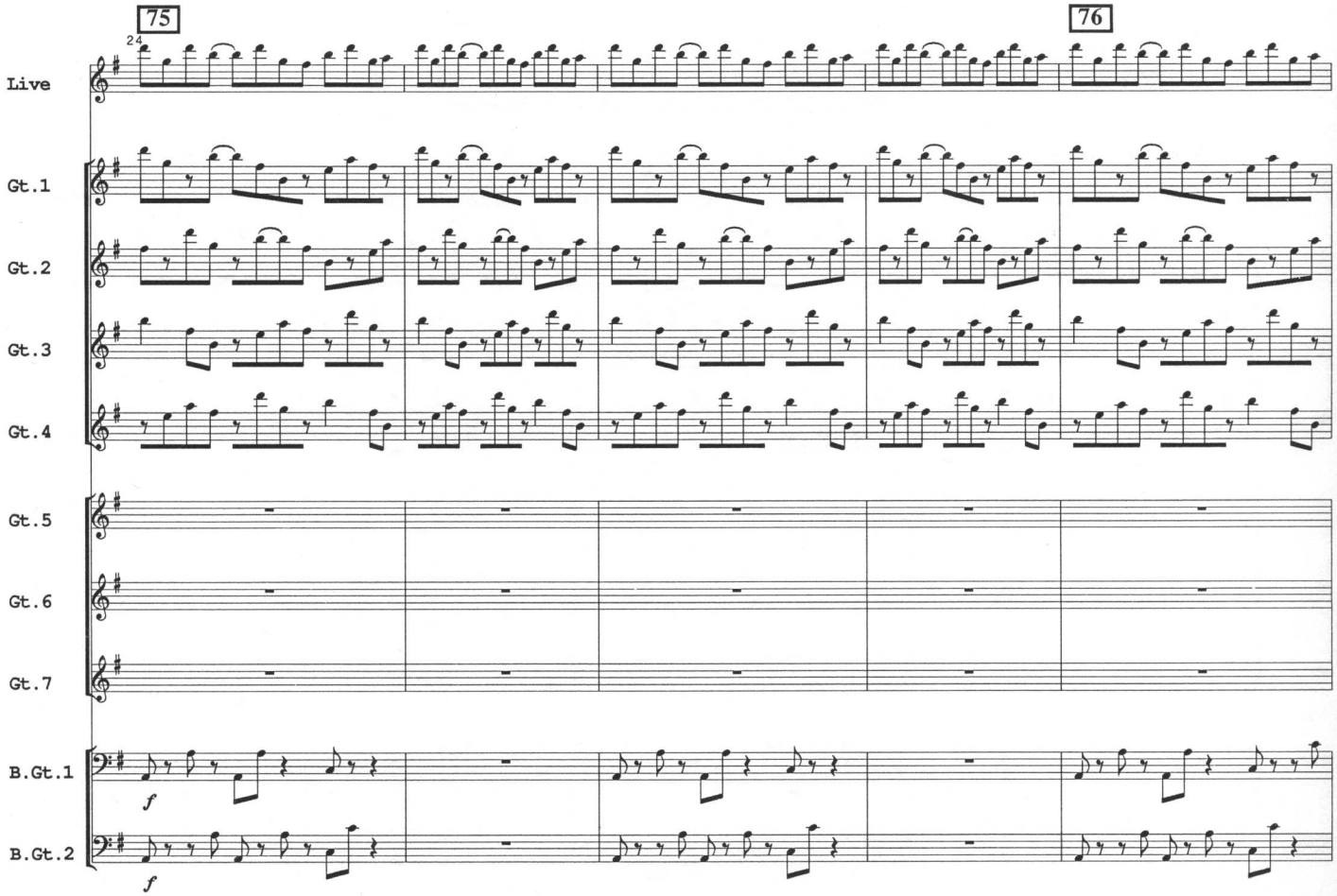

69
100
ve
.1
.2
.3
.4
.5
.6
.7
.8
.9
.10
.11
.12
Gt.1+2
p
pp
out
Attacca III

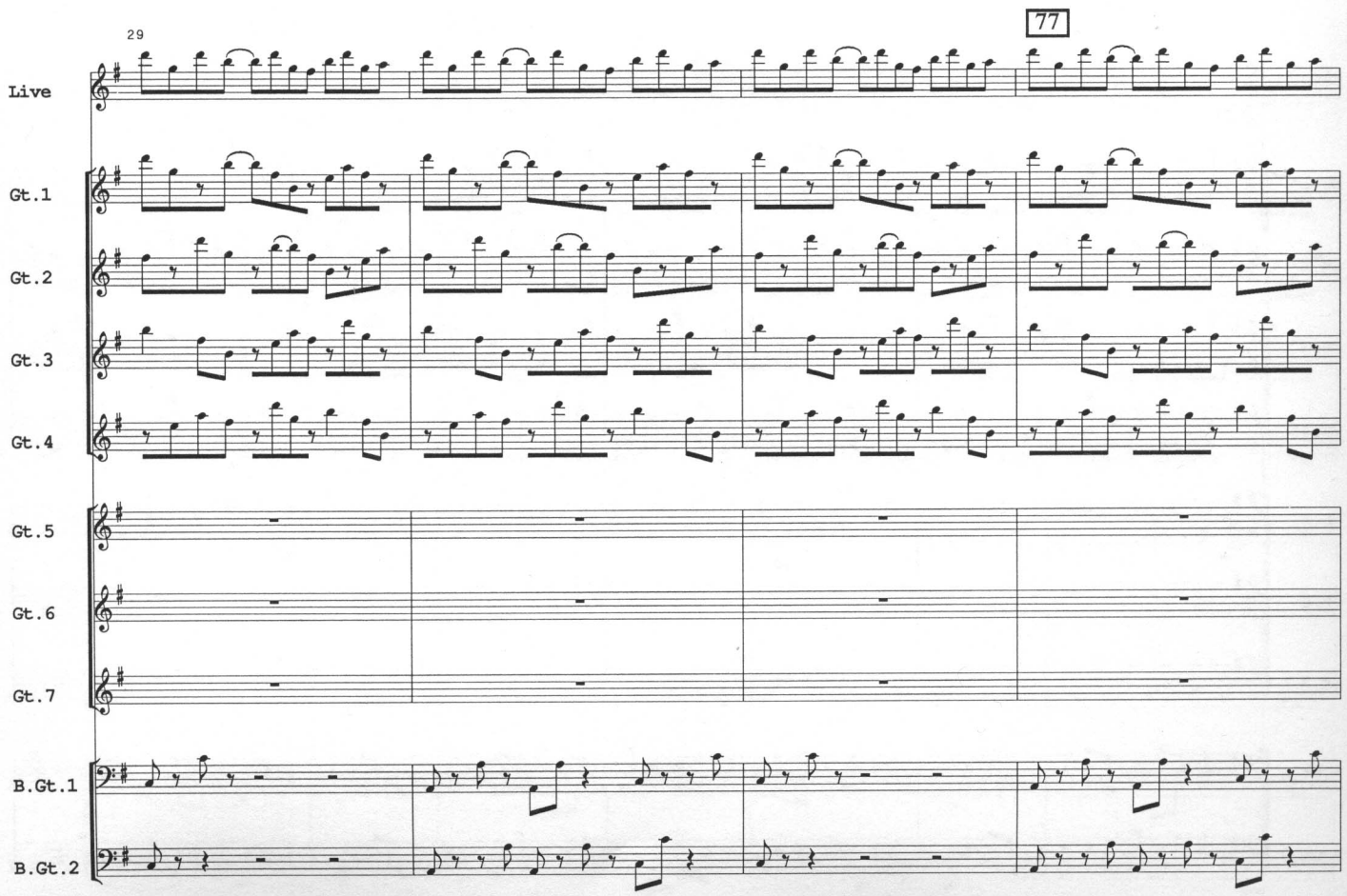

70
= 192
Live Guitar
f
Guitar 1
mf
Guitar 2
Guitar 3
Guitar 4
Guitar 5
Guitar 6
Guitar 7
Bass Guitar 1
Bass Guitar 2

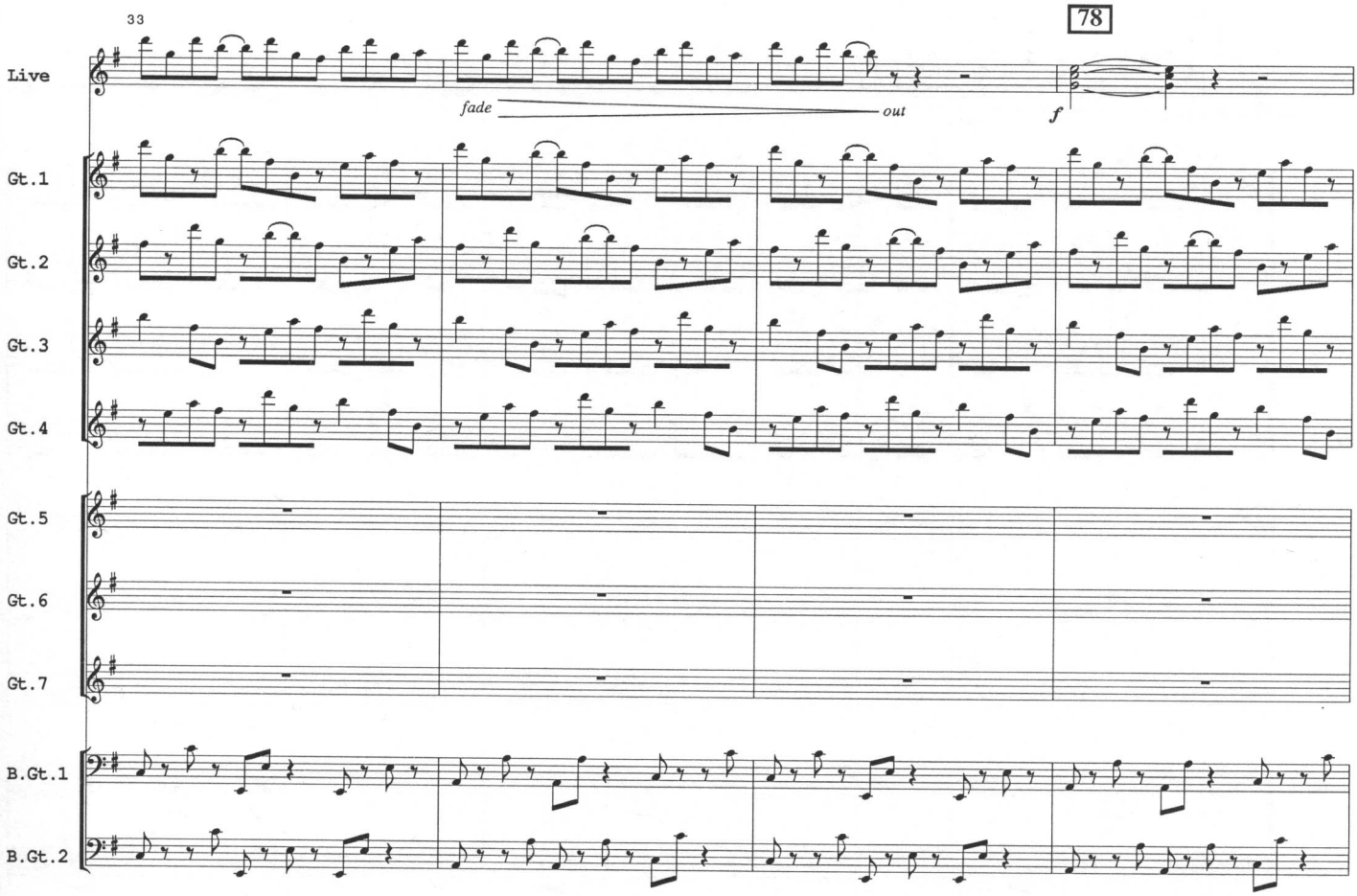

71
72
Live
fade
out
f
Gt.1
Gt.2
mf
Gt.3
mf
Gt.4
Gt.5
Gt.6
Gt.7
B.Gt.1
B.Gt.2

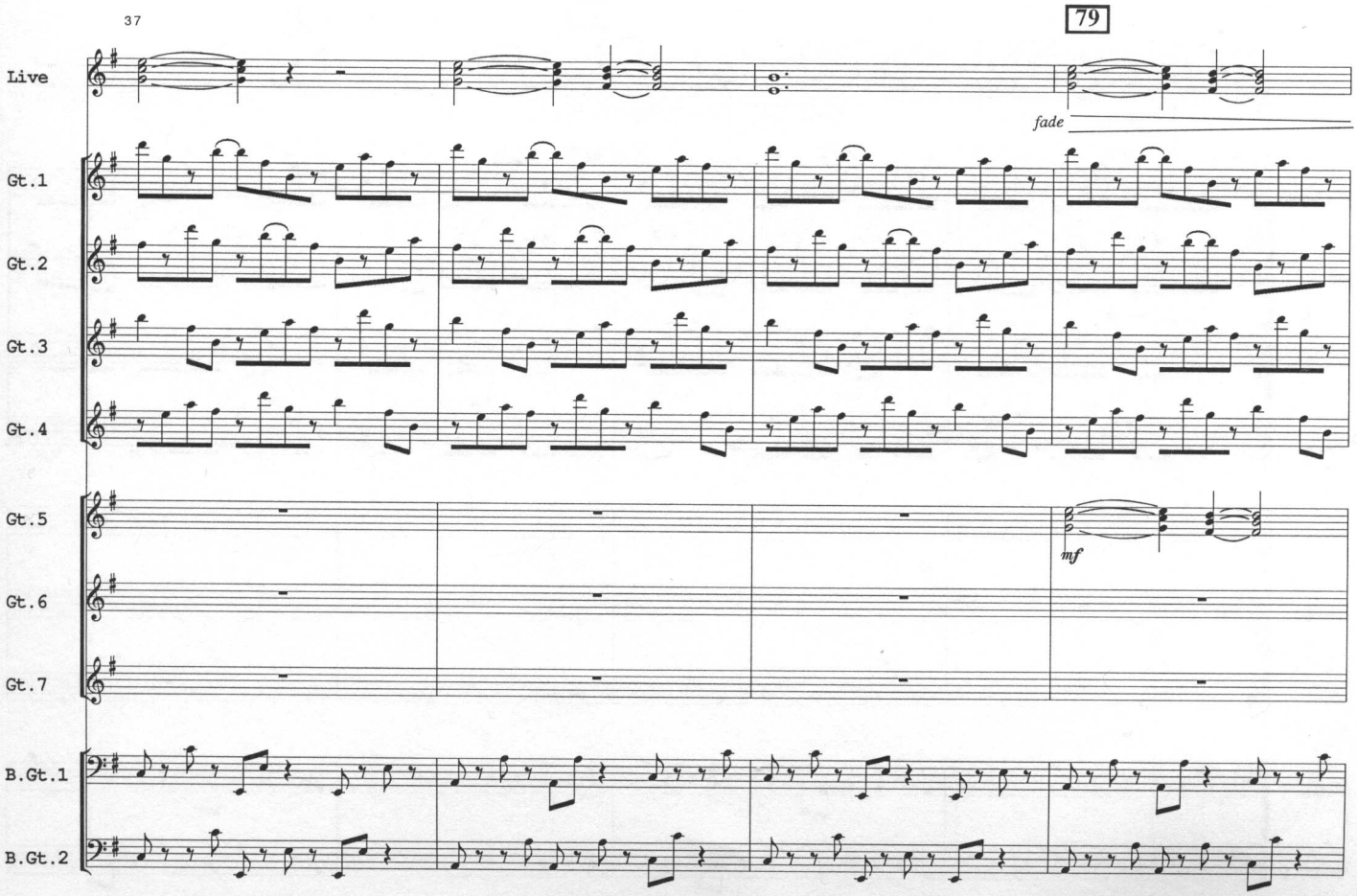

13
73
Live
fade
out
Gt.1
Gt.2
Gt.3
Gt.4
mf
Gt.5
Gt.6
Gt.7
B.Gt.1
B.Gt.2

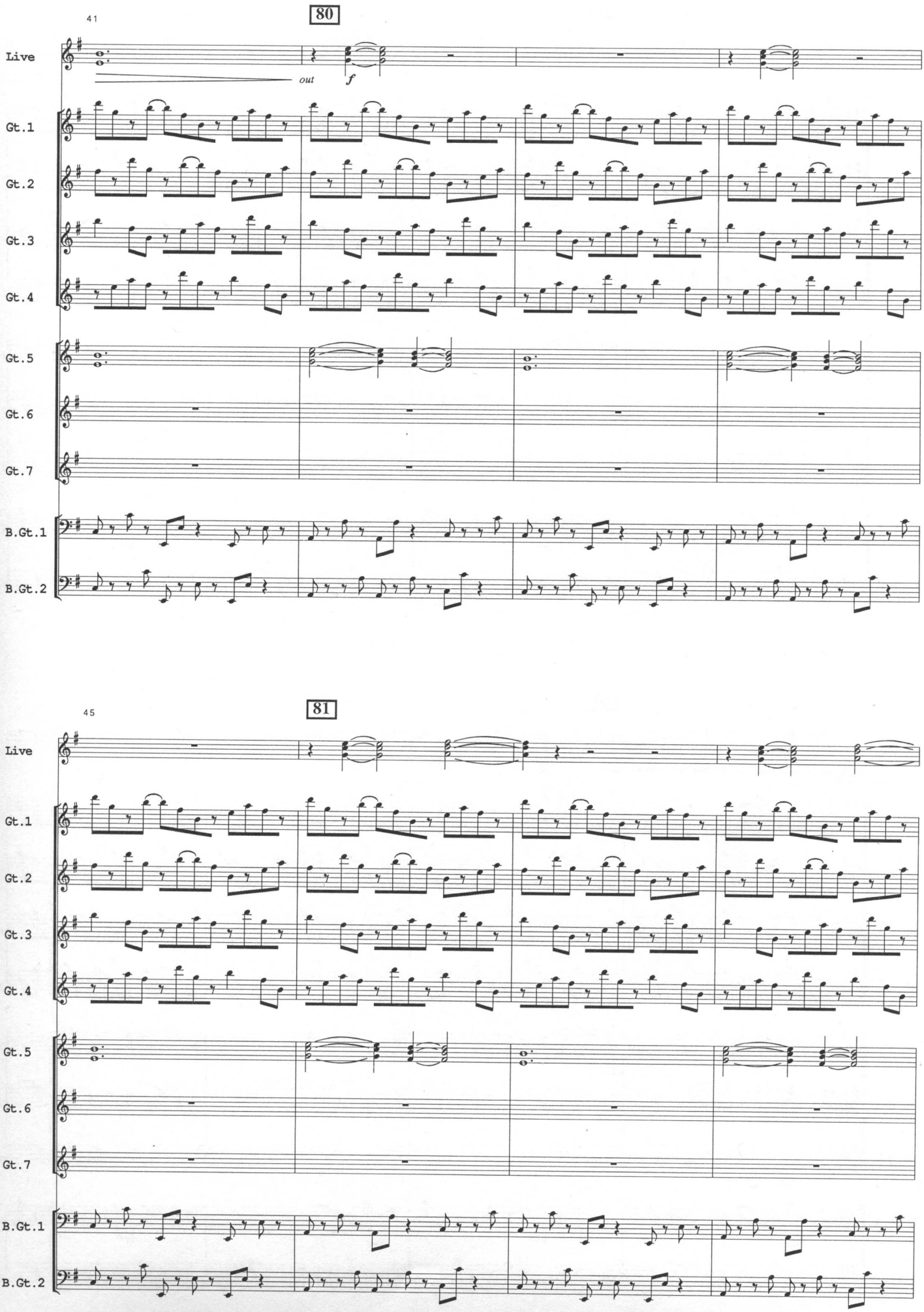

18
74
Live
p
f
Gt.1
Gt.2
Gt.3
Gt.4
Gt.5
Gt.6
Gt.7
B.Gt.1
B.Gt.2

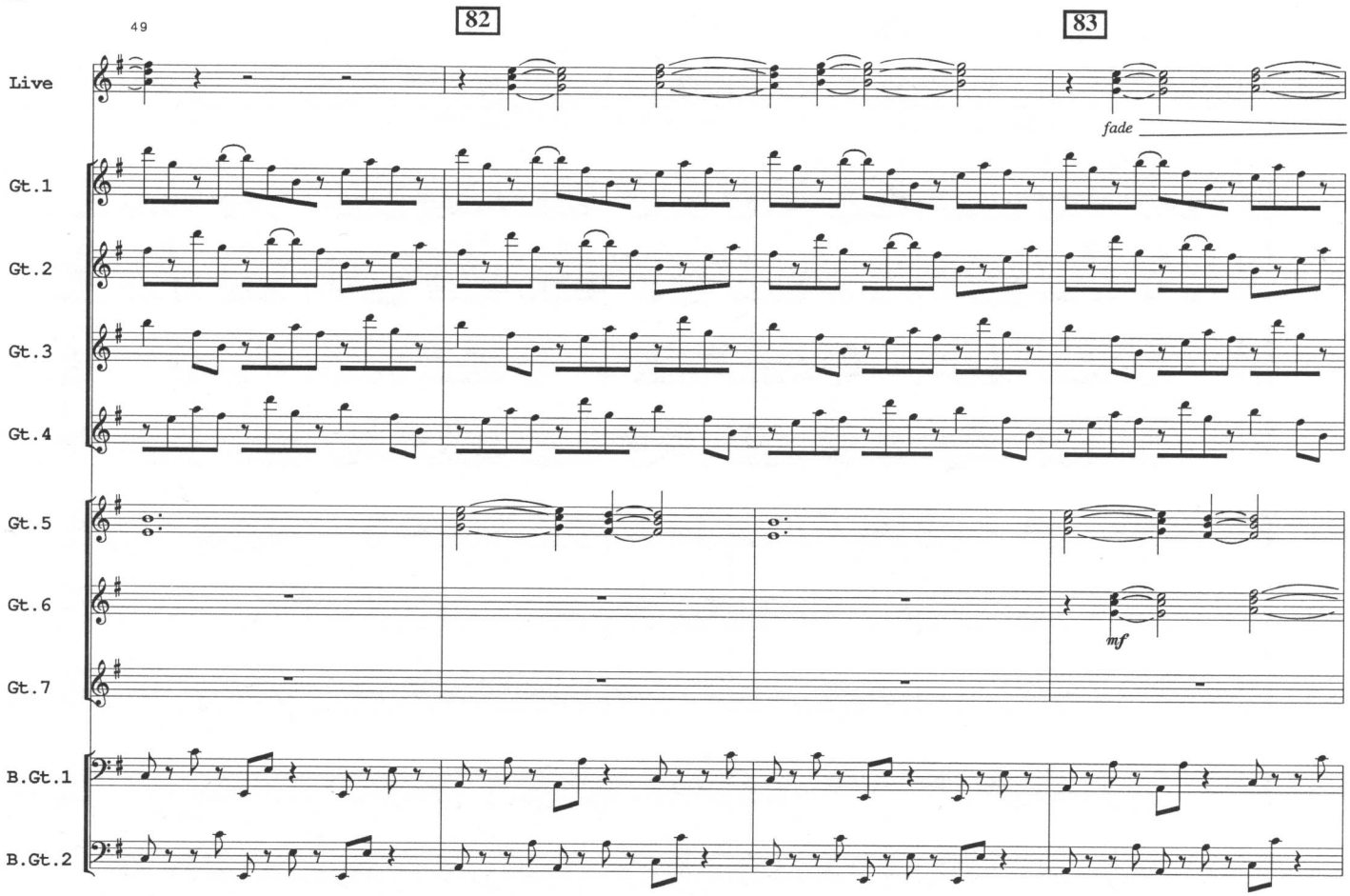

75
76
24
Live
Gt.1
Gt.2
Gt.3
Gt.4
Gt.5
Gt.6
Gt.7
B.Gt.1
B.Gt.2
f
f

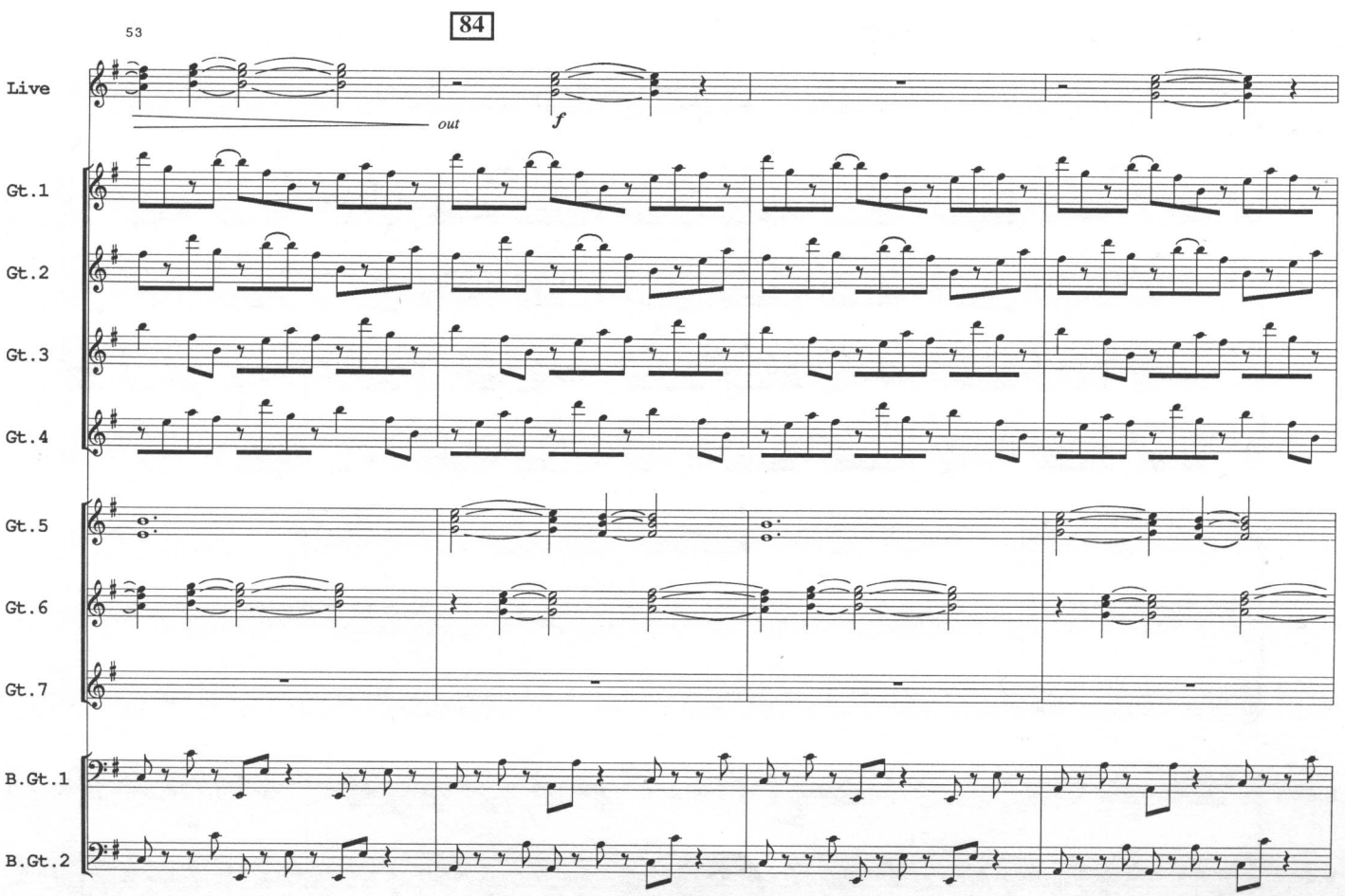

77
29
Live
Gt.1
Gt.2
Gt.3
Gt.4
Gt.5
Gt.6
Gt.7
B.Gt.1
B.Gt.2

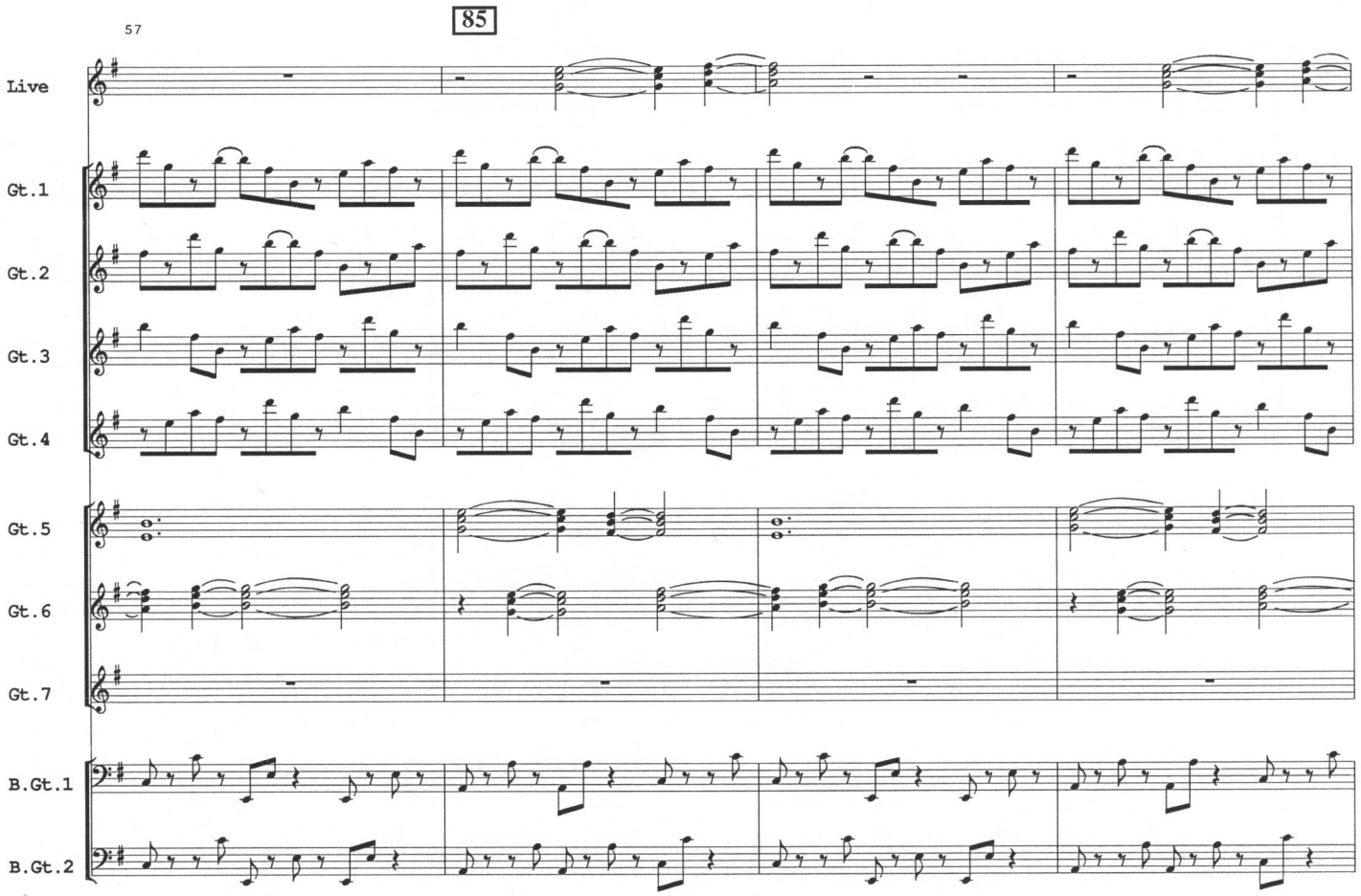

33
78
Live
fade
out
f
Gt.1
Gt.2
Gt.3
Gt.4
Gt.5
Gt.6
Gt.7
B.Gt.1
B.Gt.2

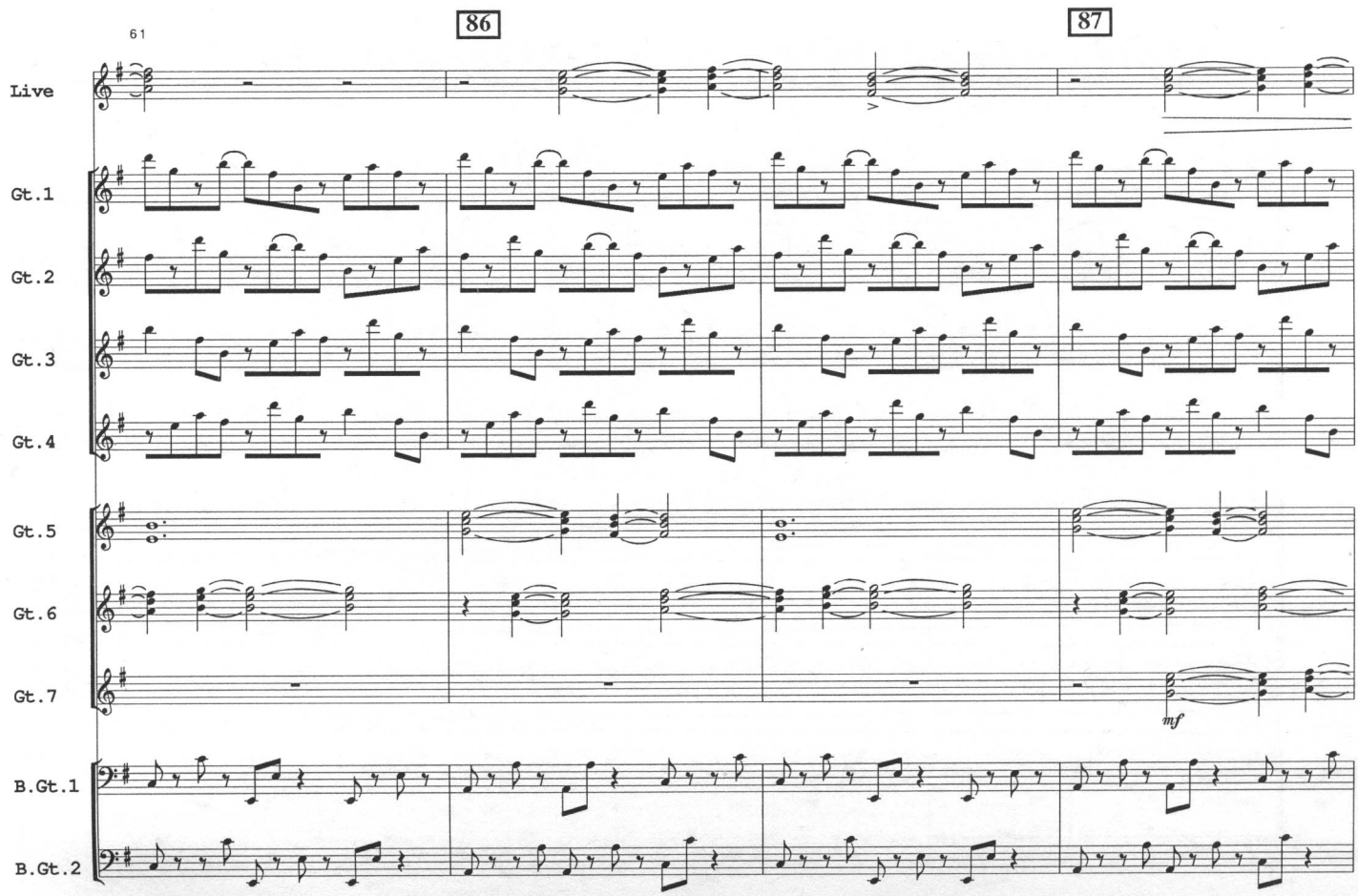

37
79
Live
fade
Gt.1
Gt.2
Gt.3
Gt.4
Gt.5
mf
Gt.6
Gt.7
B.Gt.1
B.Gt.2

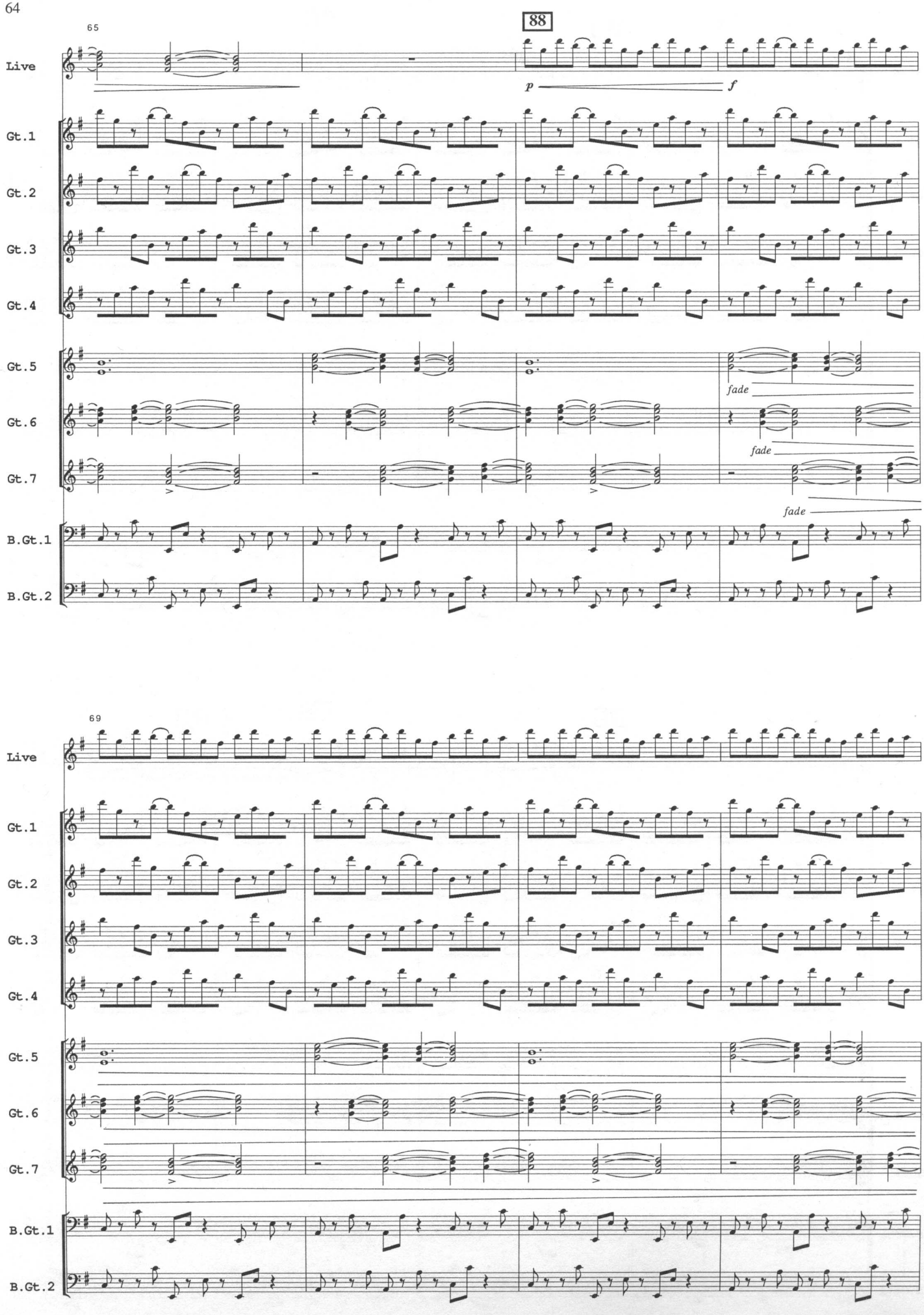

41
80
Live
out
f
Gt.1
Gt.2
Gt.3
Gt.4
Gt.5
Gt.6
Gt.7
B.Gt.1
B.Gt.2
45
81
Live
Gt.1
Gt.2
Gt.3
Gt.4
Gt.5
Gt.6
Gt.7
B.Gt.1
B.Gt.2

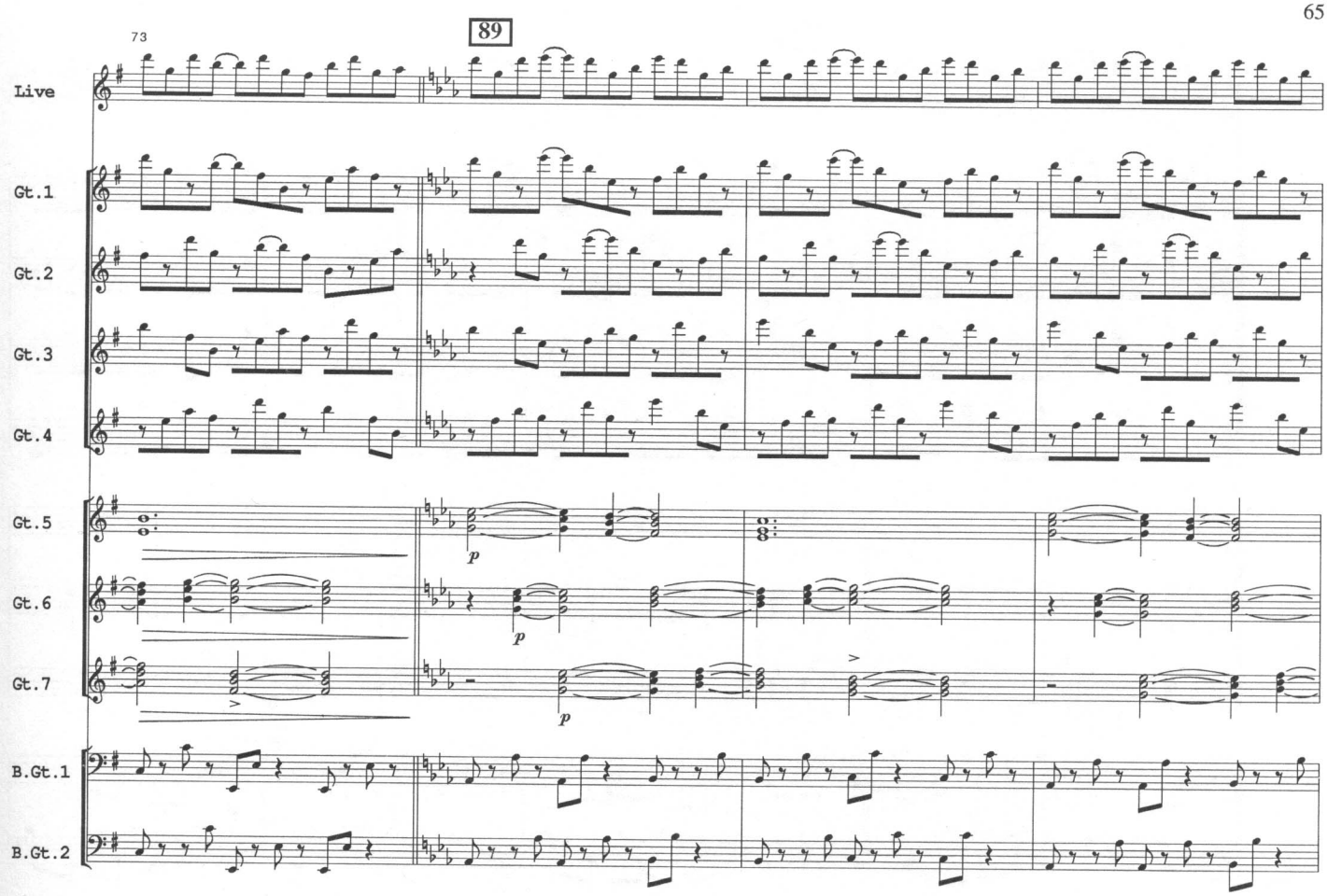

49
82
83
Live
fade
Gt.1
Gt.2
Gt.3
Gt.4
Gt.5
Gt.6
mf
Gt.7
B.Gt.1
B.Gt.2

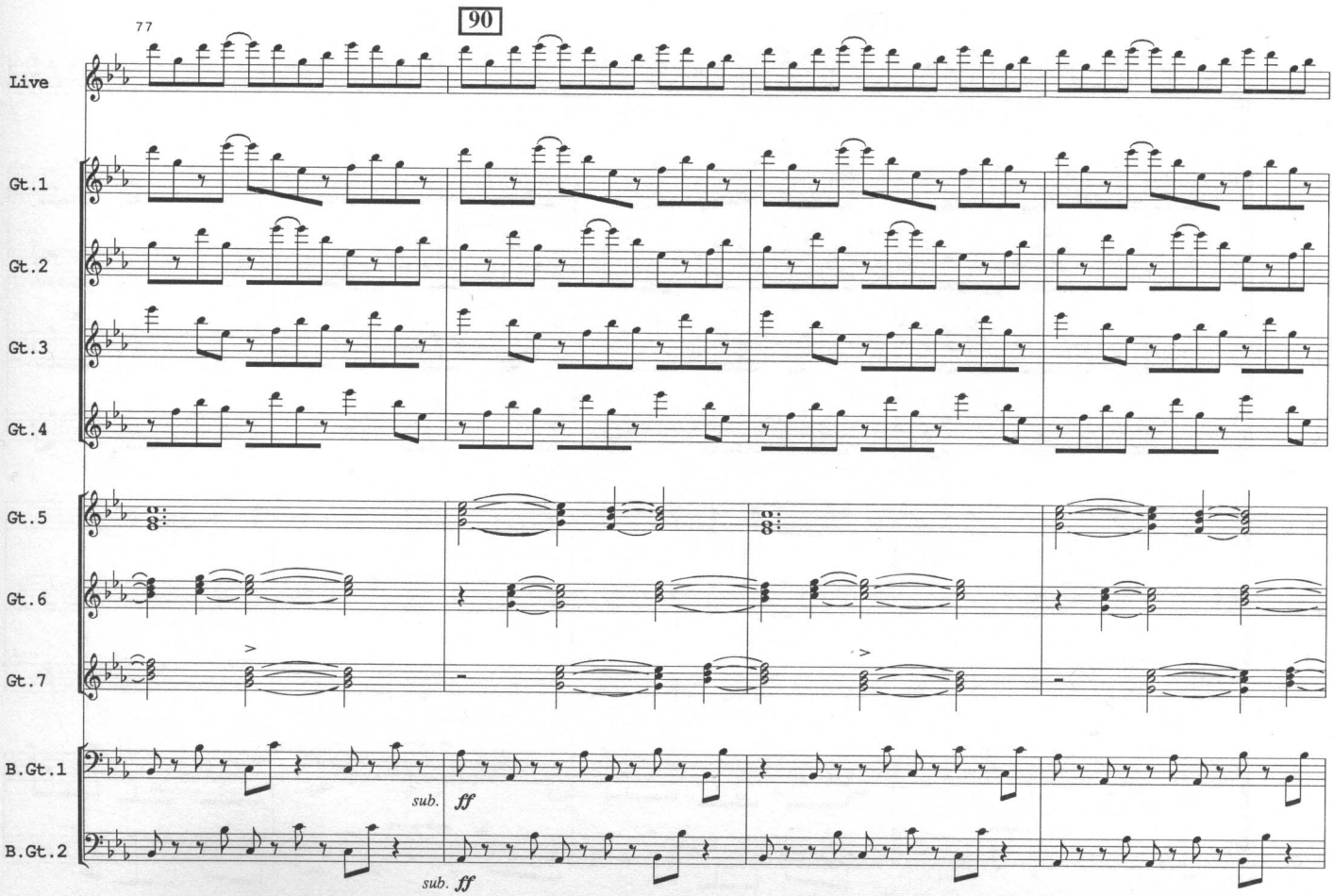

53
84
Live
out
f
Gt.1
Gt.2
Gt.3
Gt.4
Gt.5
Gt.6
Gt.7
B.Gt.1
B.Gt.2

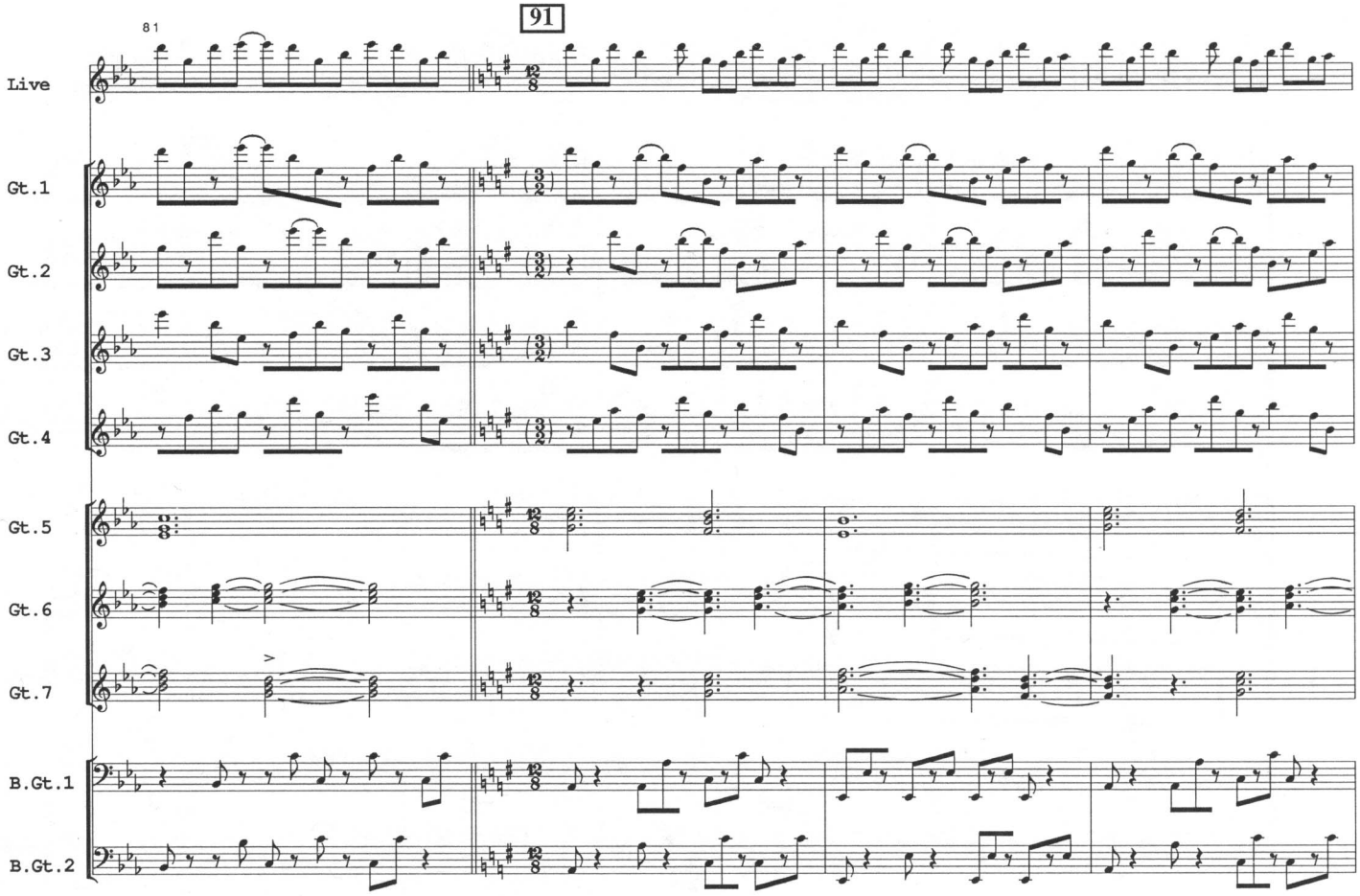

57
85
Live
Gt.1
Gt.2
Gt.3
Gt.4
Gt.5
Gt.6
Gt.7
B.Gt.1
B.Gt.2

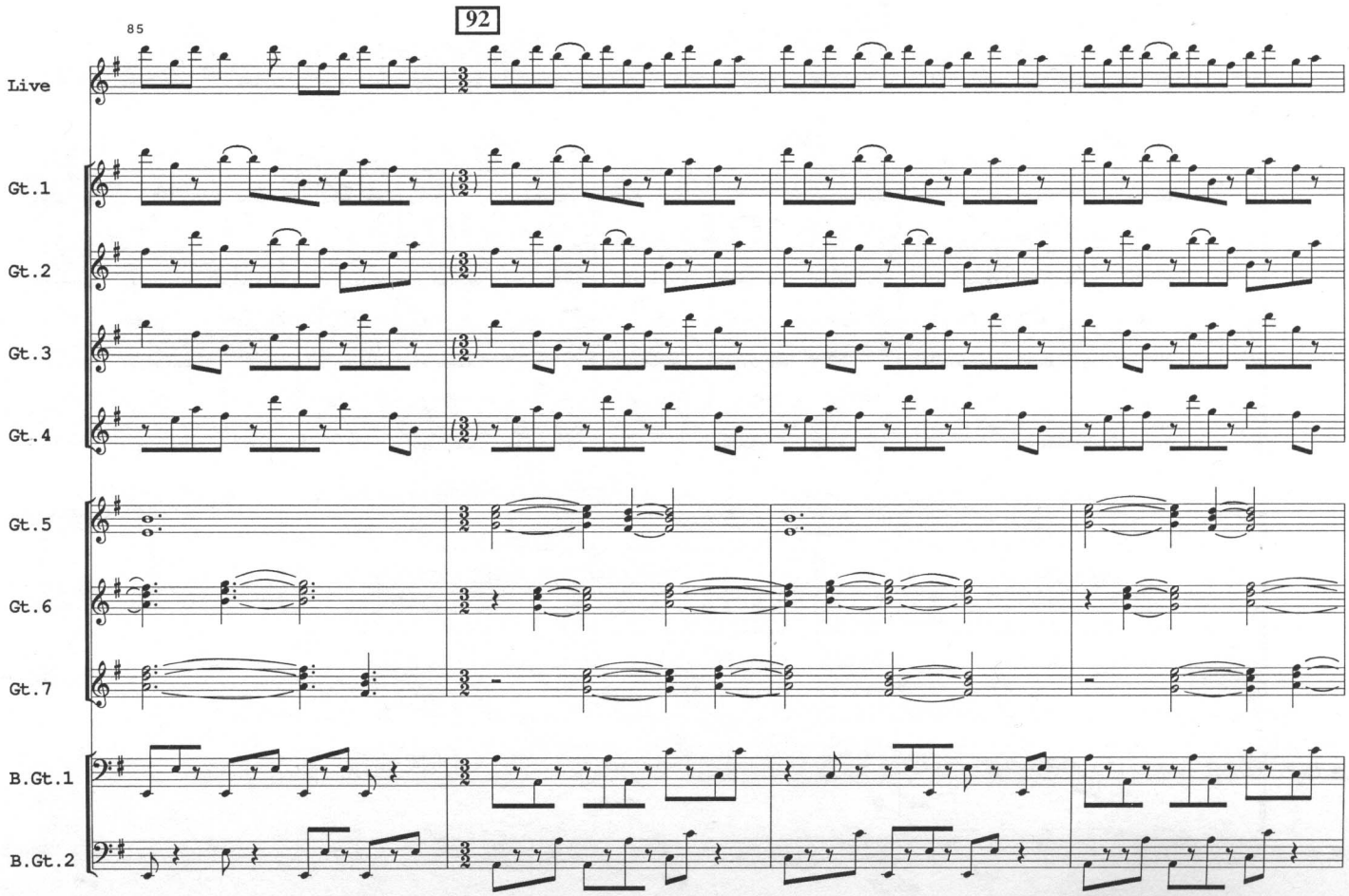

61
86
87
Live
Gt.1
Gt.2
Gt.3
Gt.4
Gt.5
Gt.6
Gt.7
mf
B.Gt.1
B.Gt.2

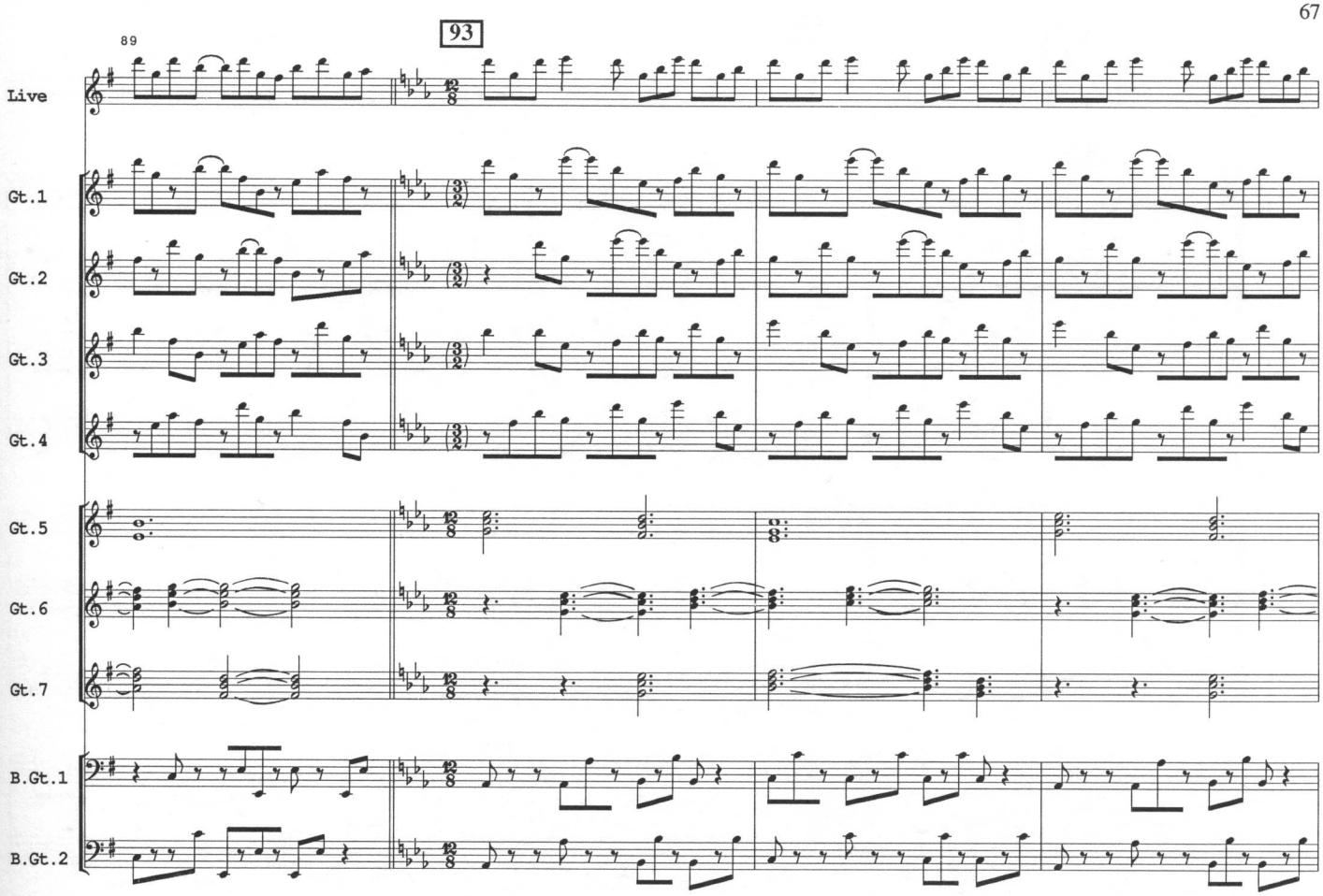

65
88
Live
p
f
Gt.1
Gt.2
Gt.3
Gt.4
Gt.5
Gt.6
Gt.7
fade
fade
fade
B.Gt.1
B.Gt.2
69
Live
Gt.1
Gt.2
Gt.3
Gt.4
Gt.5
Gt.6
Gt.7
B.Gt.1
B.Gt.2

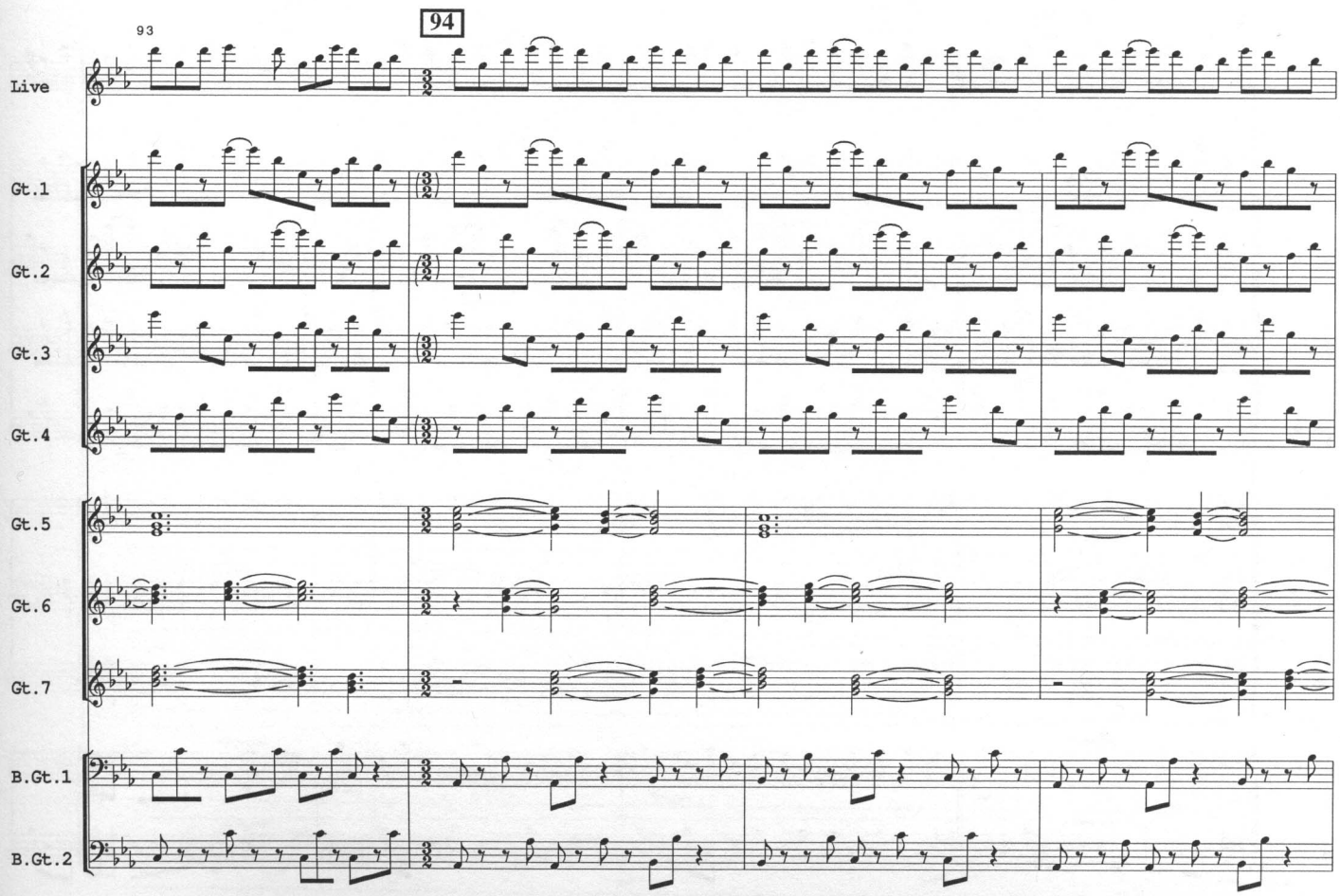

73
89
Live
Gt.1
Gt.2
Gt.3
Gt.4
Gt.5
Gt.6
Gt.7
B.Gt.1
B.Gt.2
p
p
p


77
90
Live
Gt.1
Gt.2
Gt.3
Gt.4
Gt.5
Gt.6
Gt.7
B.Gt.1
B.Gt.2
sub. ff
sub. ff


91
81
Live
Gt.1
Gt.2
Gt.3
Gt.4
Gt.5
Gt.6
Gt.7
B.Gt.1
B.Gt.2


92
85
Live
Gt.1
Gt.2
Gt.3
Gt.4
Gt.5
Gt.6
Gt.7
B.Gt.1
B.Gt.2


89
93
Live
Gt.1
Gt.2
Gt.3
Gt.4
Gt.5
Gt.6
Gt.7
B.Gt.1
B.Gt.2


93
94
Live
Gt.1
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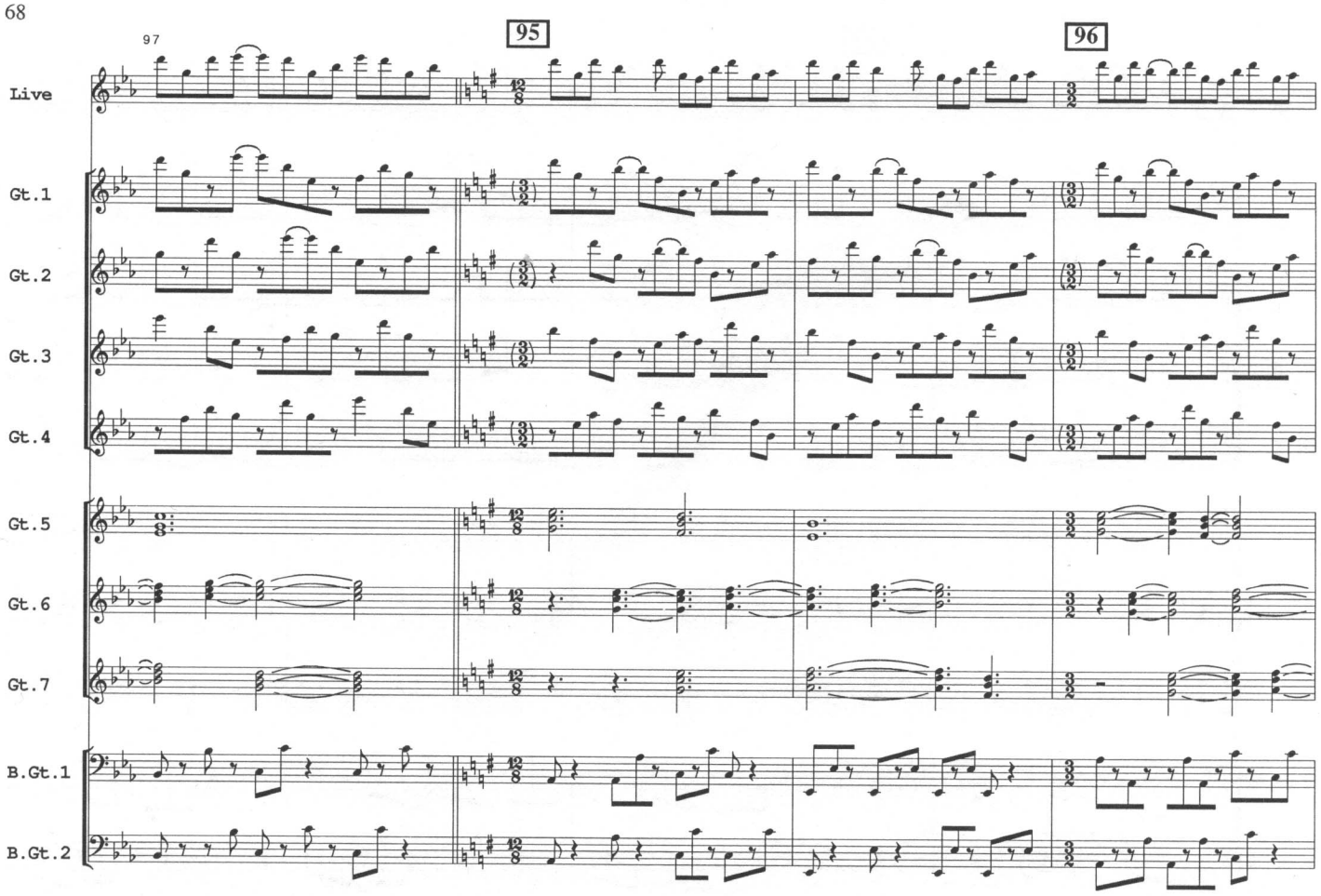
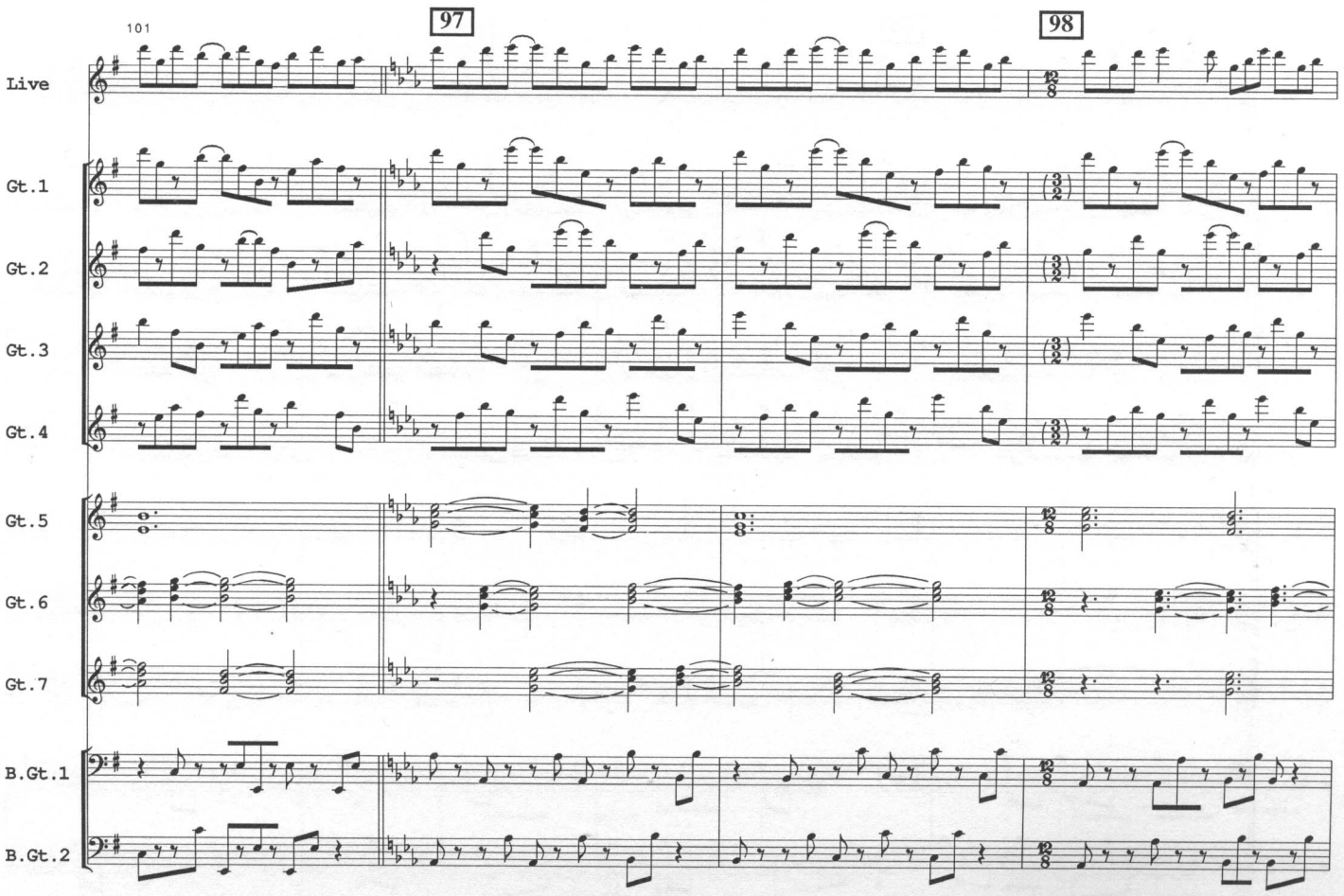
Gt.3
Gt.4
Gt.5
Gt.6
Gt.7
B.Gt.1
B.Gt.2


97
95
96
Live
Gt.1
Gt.2
Gt.3
Gt.4
Gt.5
Gt.6
Gt.7
B.Gt.1
B.Gt.2


101
97
98
Live
Gt.1
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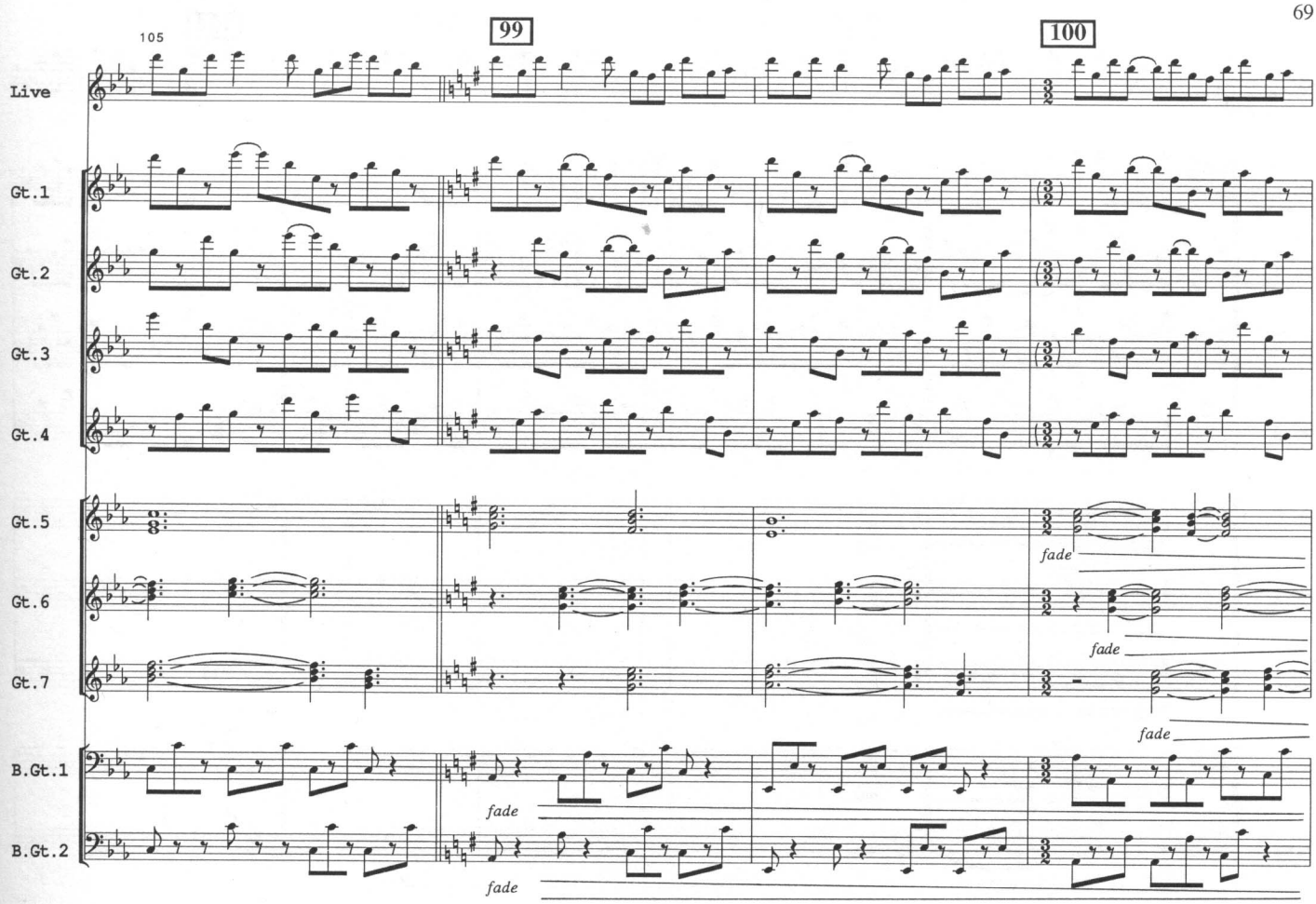
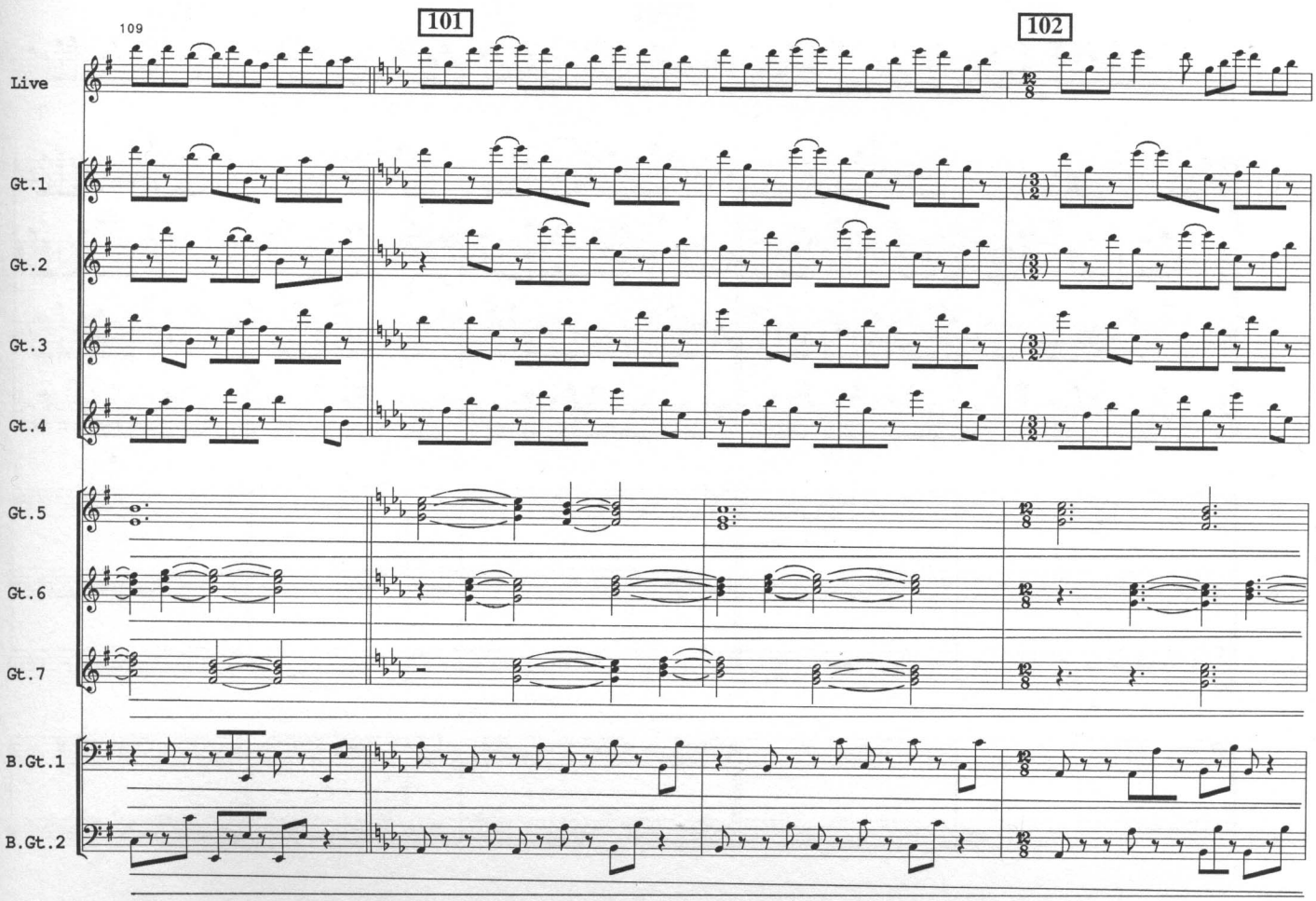
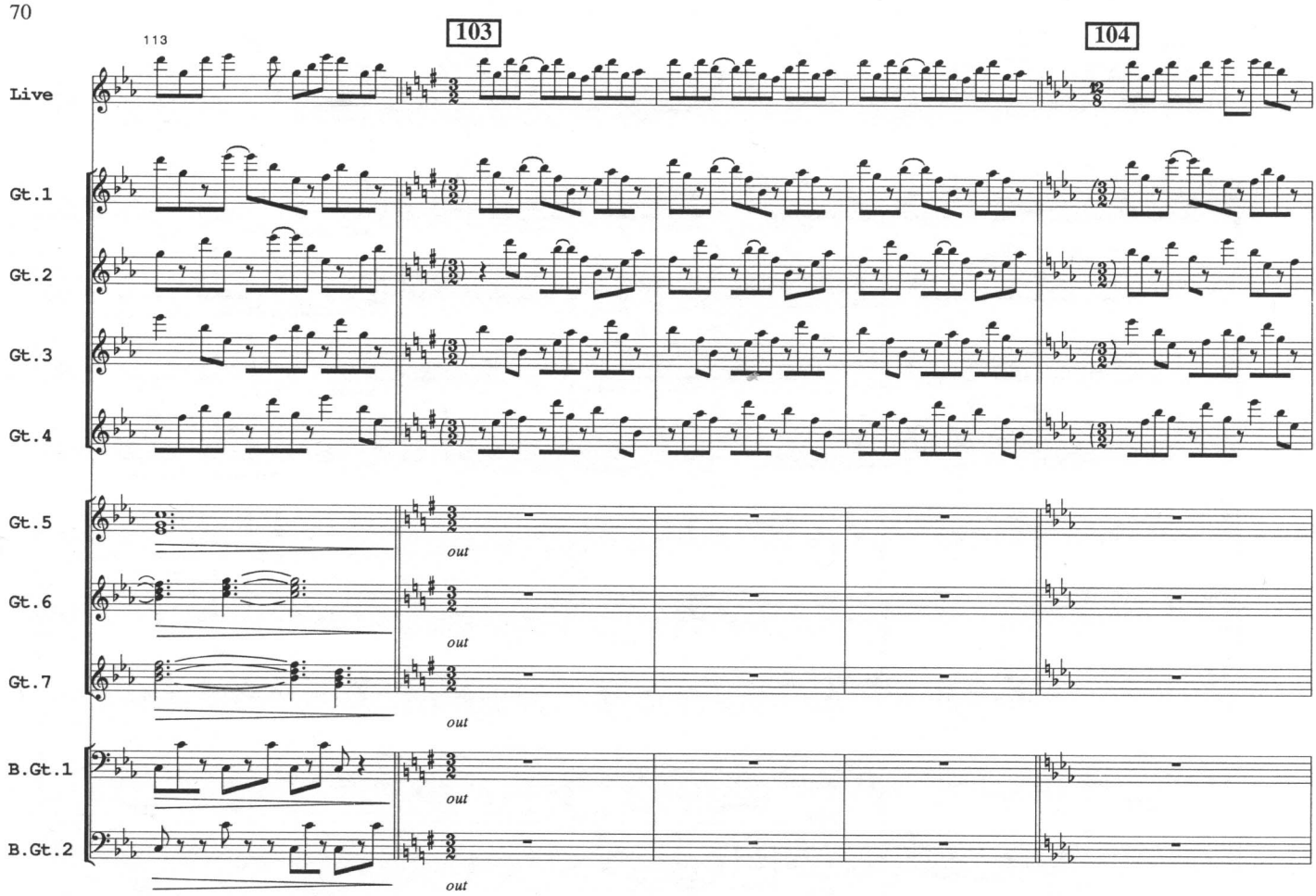
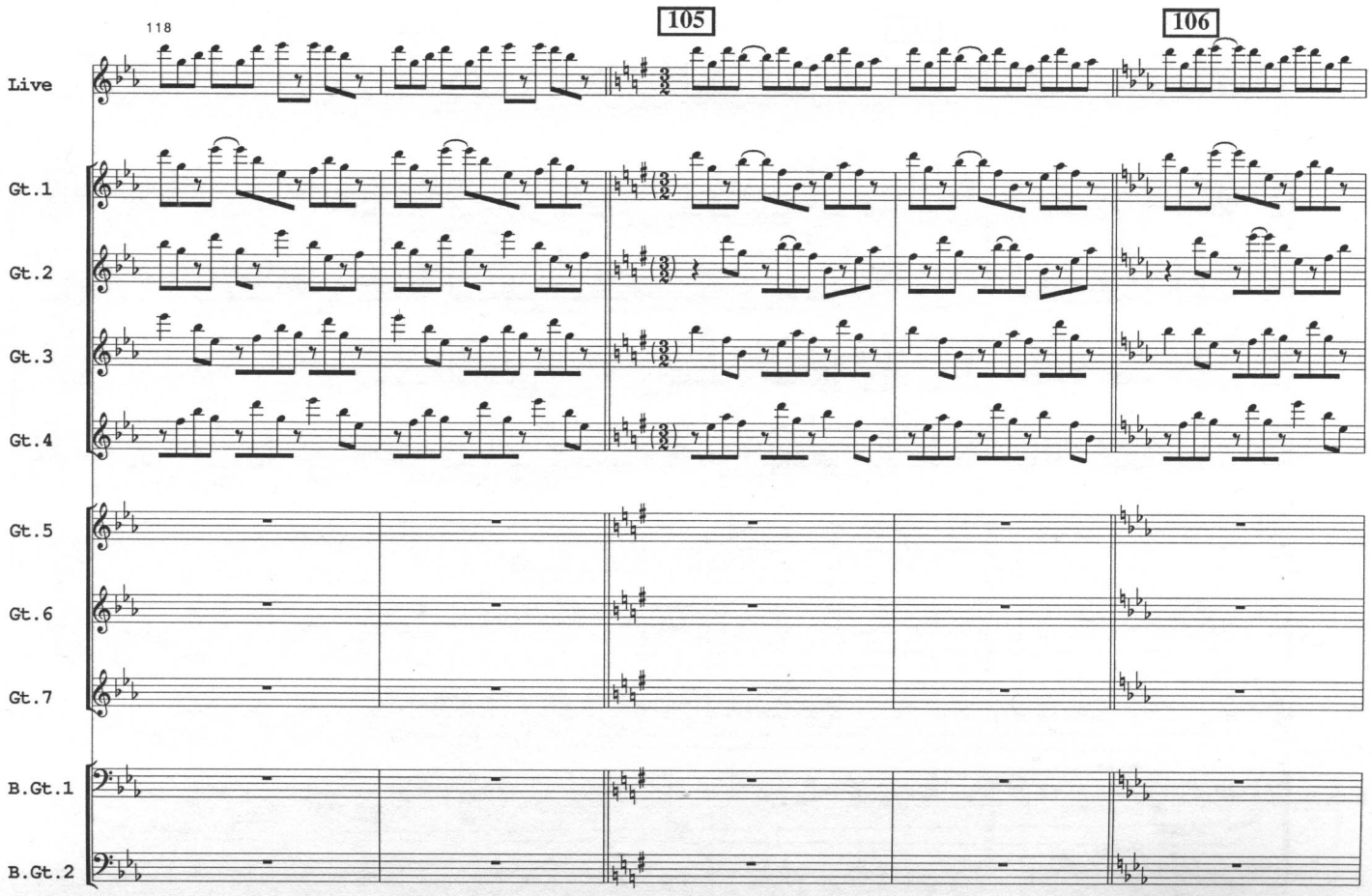
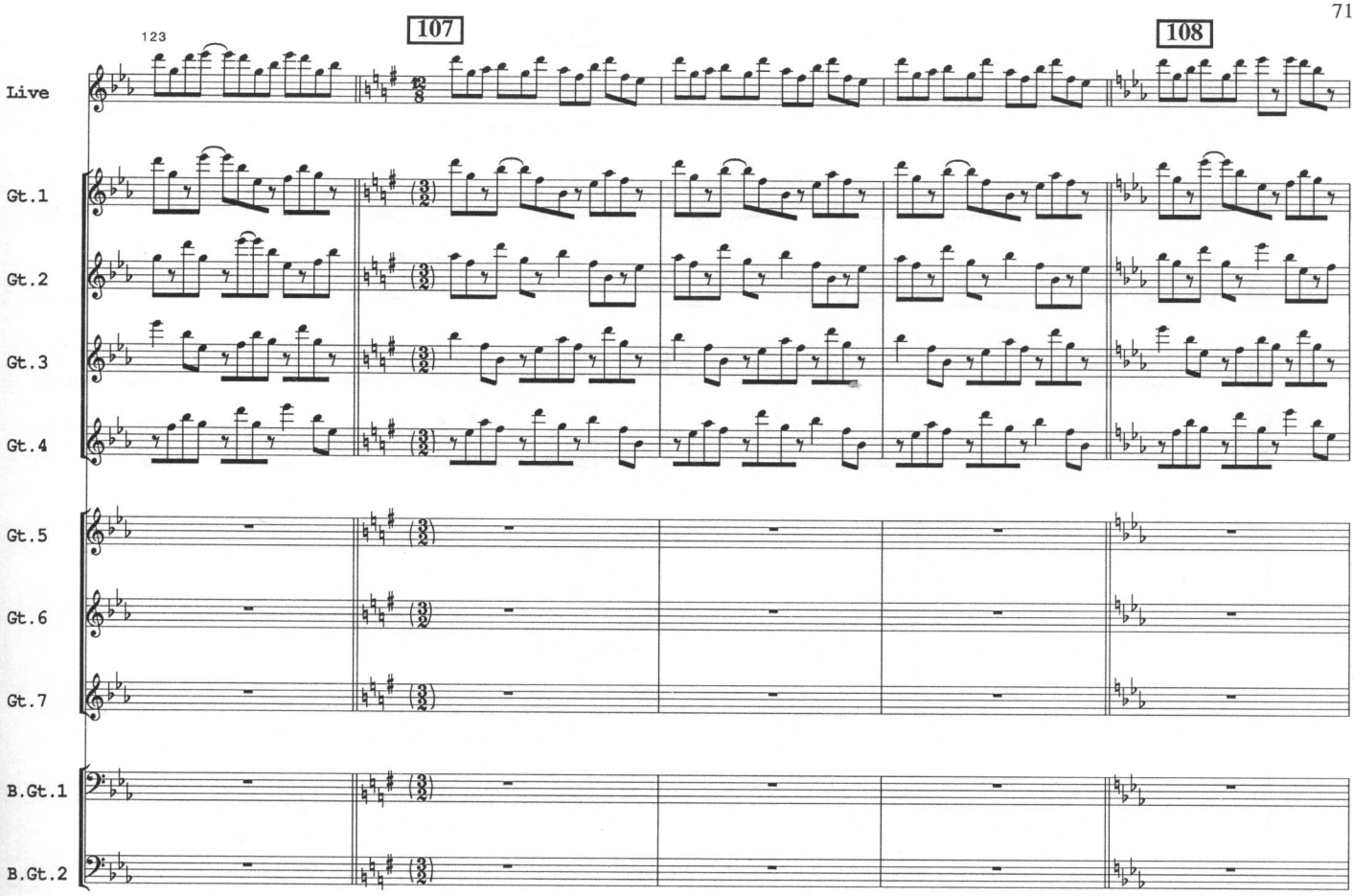
Gt.3
Gt.4
Gt.5
Gt.6
Gt.7
B.Gt.1
B.Gt.2

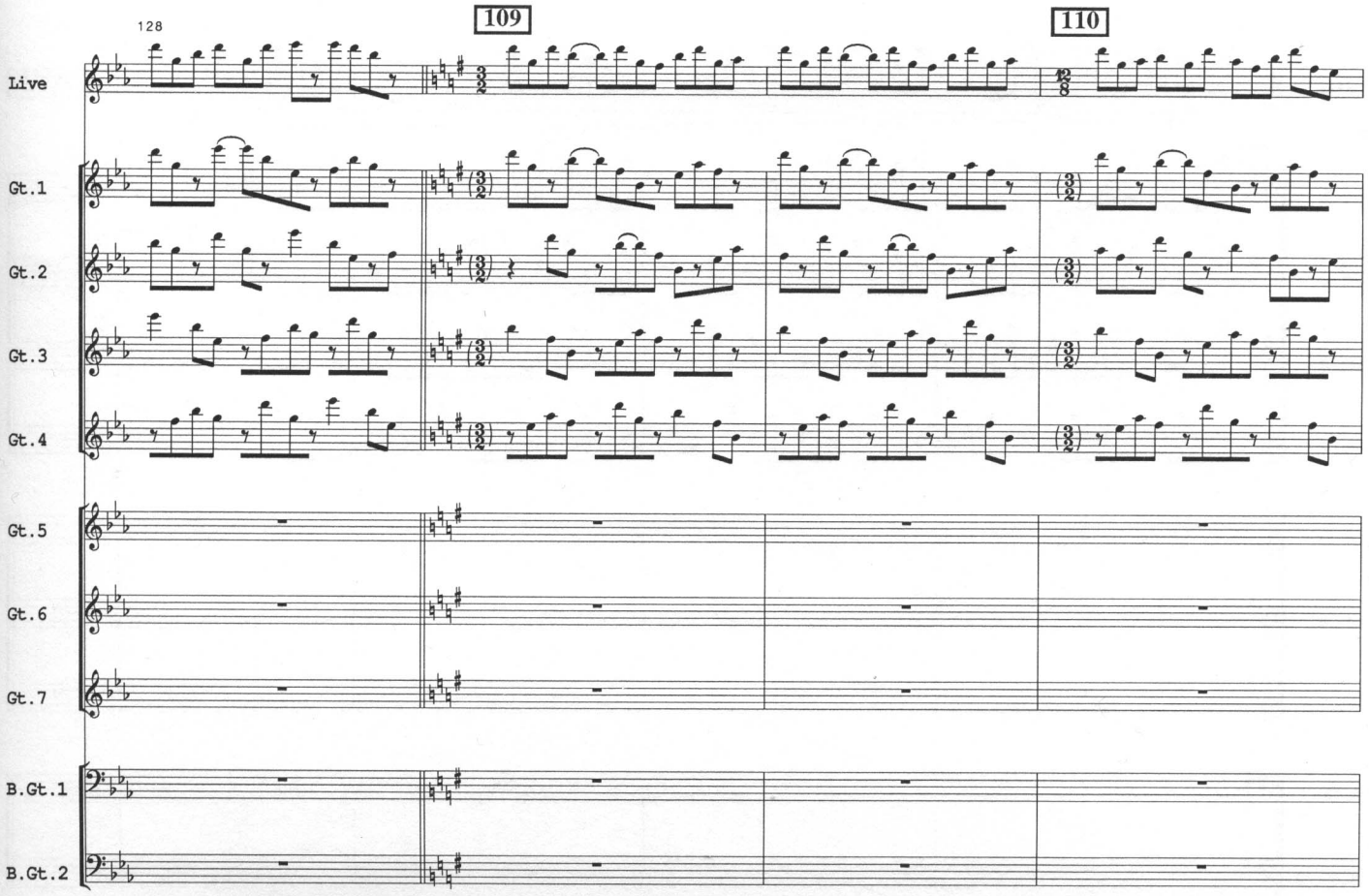

105
99
100
Live
Gt.1
Gt.2
Gt.3
Gt.4
Gt.5
Gt.6
Gt.7
B.Gt.1
B.Gt.2
fade
fade
fade
fade
fade

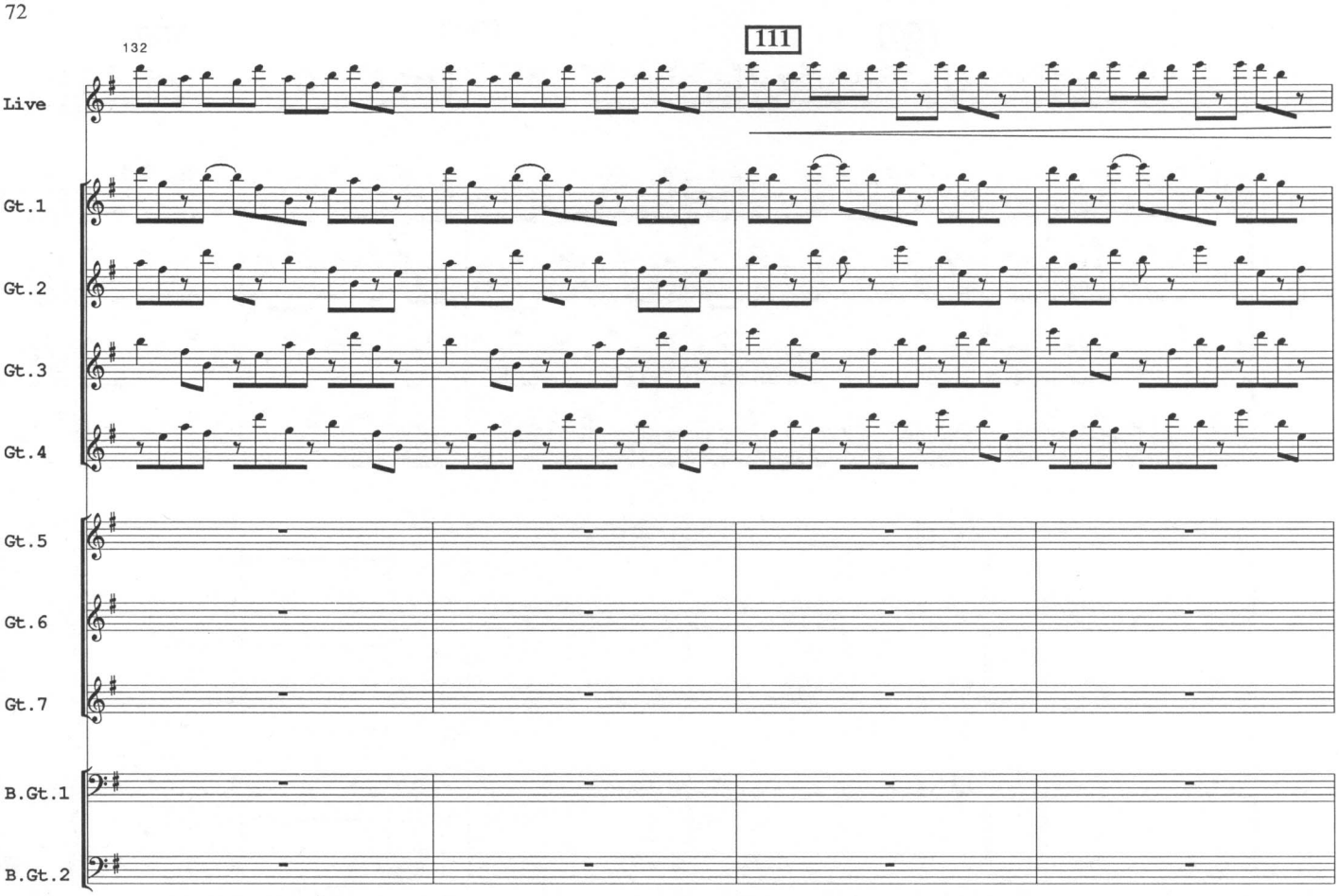

109
101
102
Live
Gt.1
Gt.2
Gt.3
Gt.4
Gt.5
Gt.6
Gt.7
B.Gt.1
B.Gt.2

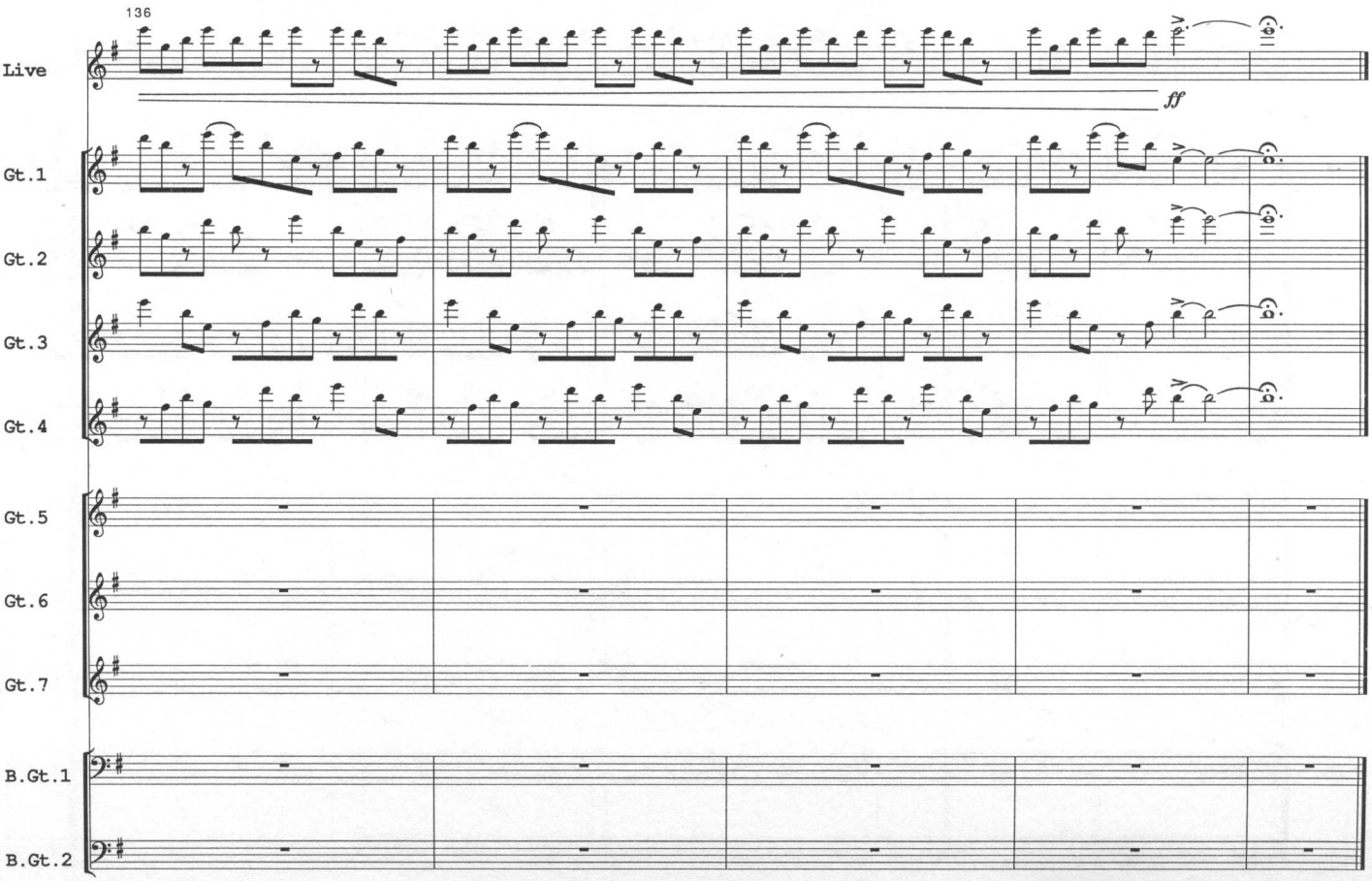

113
103
104
Live
Gt.1
Gt.2
Gt.3
Gt.4
Gt.5
Gt.6
Gt.7
B.Gt.1
B.Gt.2
out
out
out
out
out


118
105
106
Live
Gt.1
Gt.2
Gt.3
Gt.4
Gt.5
Gt.6
Gt.7
B.Gt.1
B.Gt.2


123
107
108
Live
Gt.1
Gt.2
Gt.3
Gt.4
Gt.5
Gt.6
Gt.7
B.Gt.1
B.Gt.2


128
109
110
Live
Gt.1
Gt.2
Gt.3
Gt.4
Gt.5
Gt.6
Gt.7
B.Gt.1
B.Gt.2


132
111
Live
Gt.1
Gt.2
Gt.3
Gt.4
Gt.5
Gt.6
Gt.7
B.Gt.1
B.Gt.2


136
Live
ff
Gt.1
Gt.2
Gt.3
Gt.4
Gt.5
Gt.6
Gt.7
B.Gt.1
B.Gt.2

Steve

Reich

Electric Counterpoint

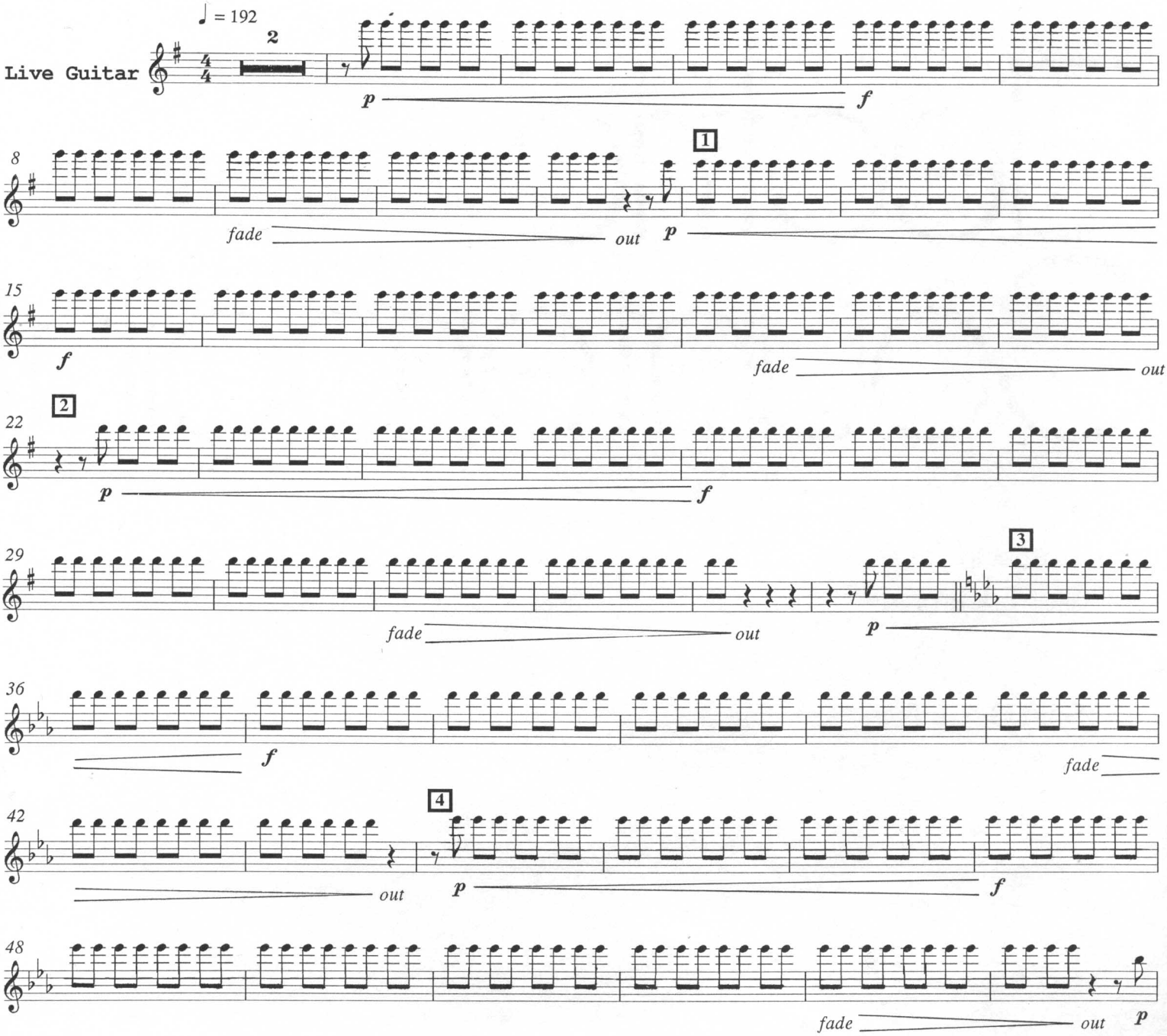
for Guitar and Tape
or Guitar Ensemble

Live Solo Guitar Part

HENDON MUSIC
BOOSEY & HAWKES

ELECTRIC COUNTERPOINT
I

Steve Reich



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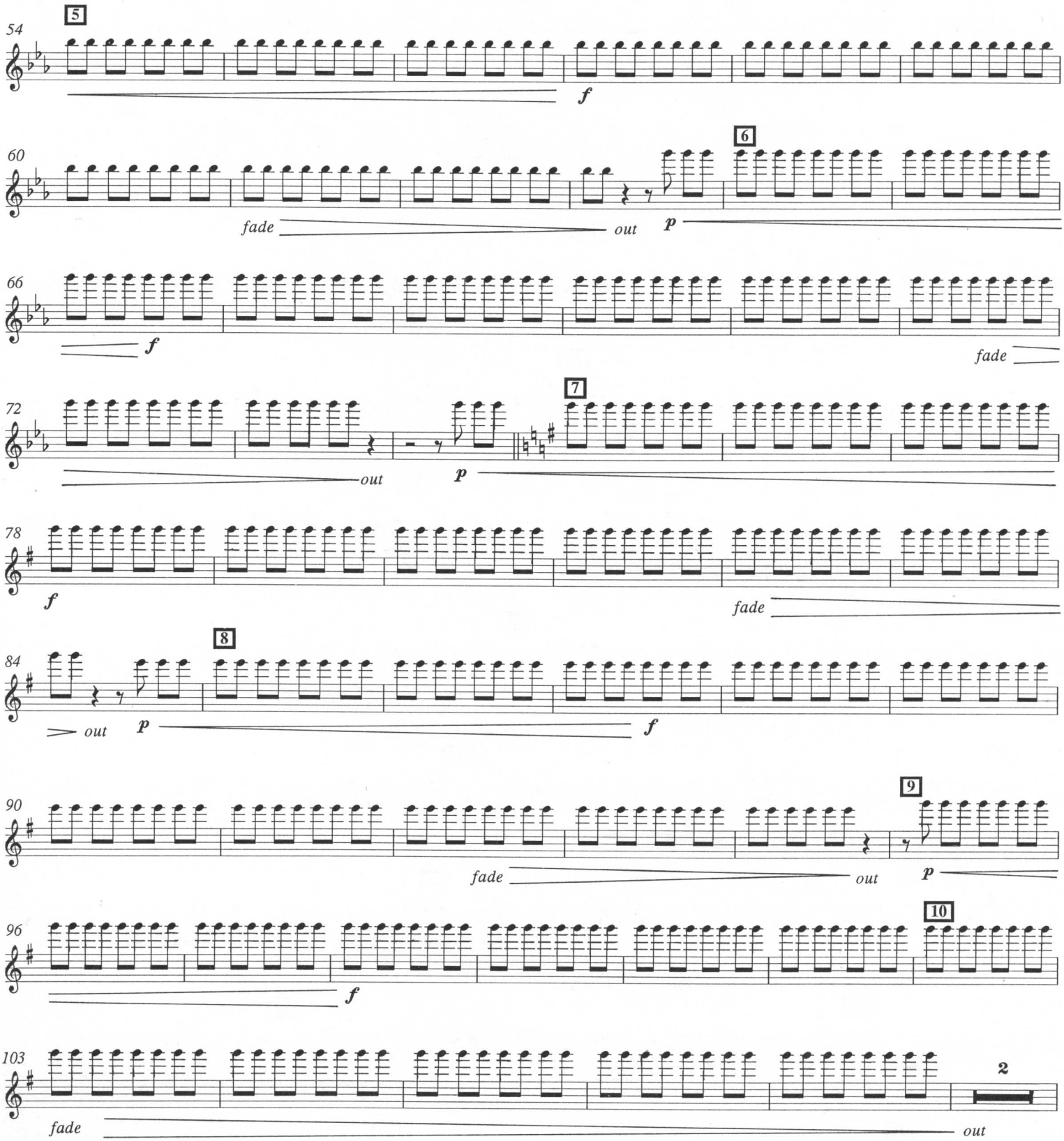
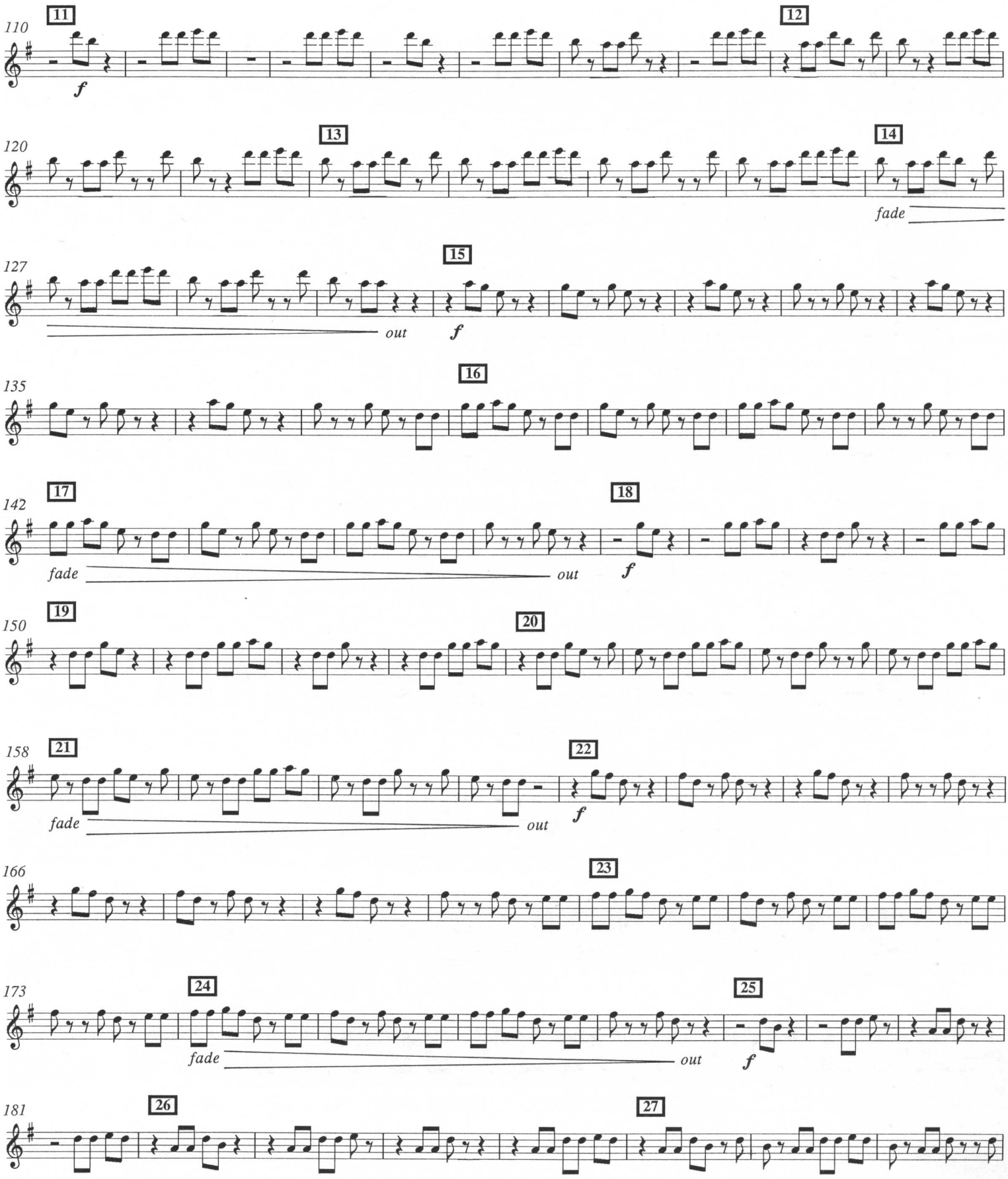
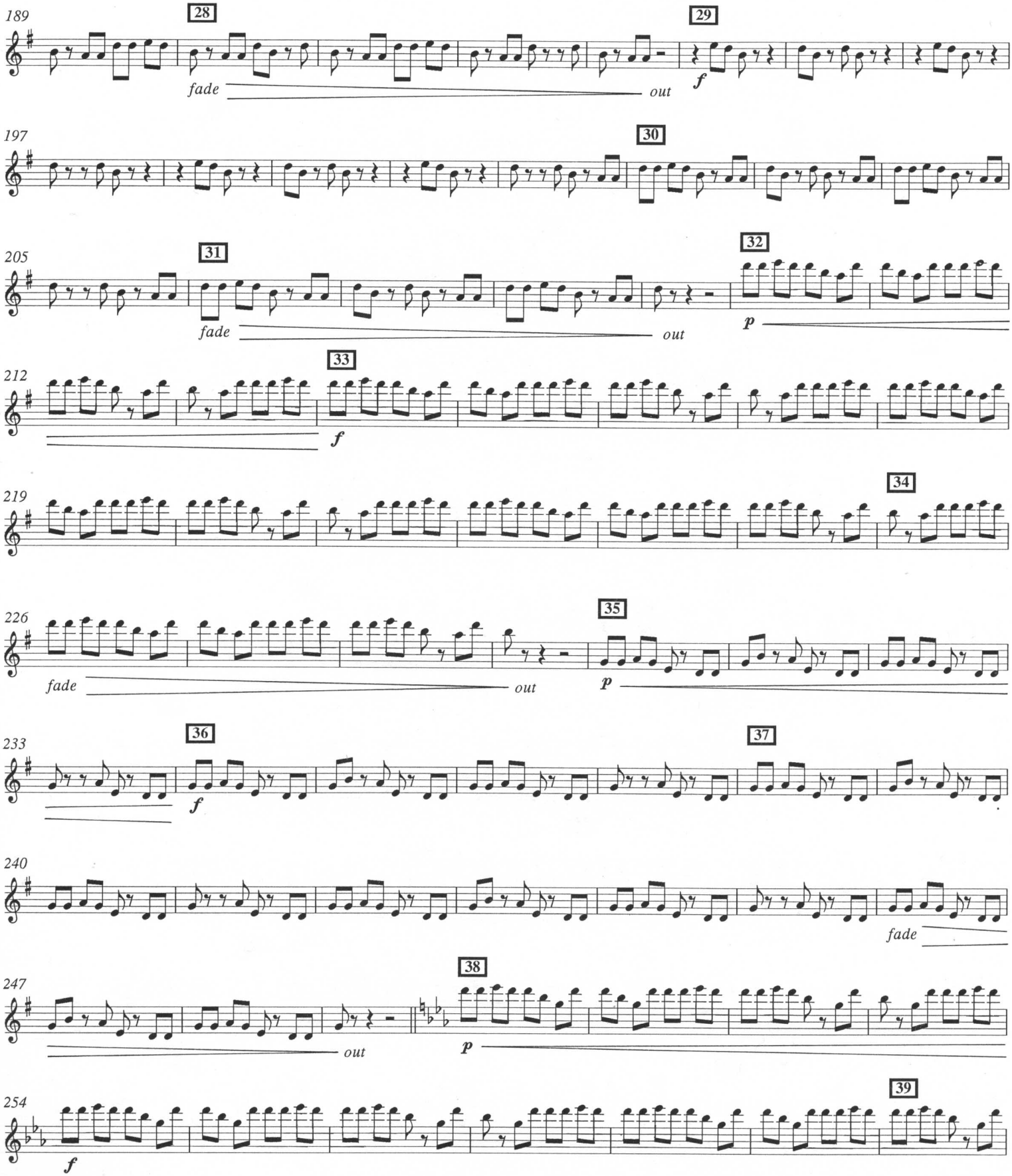
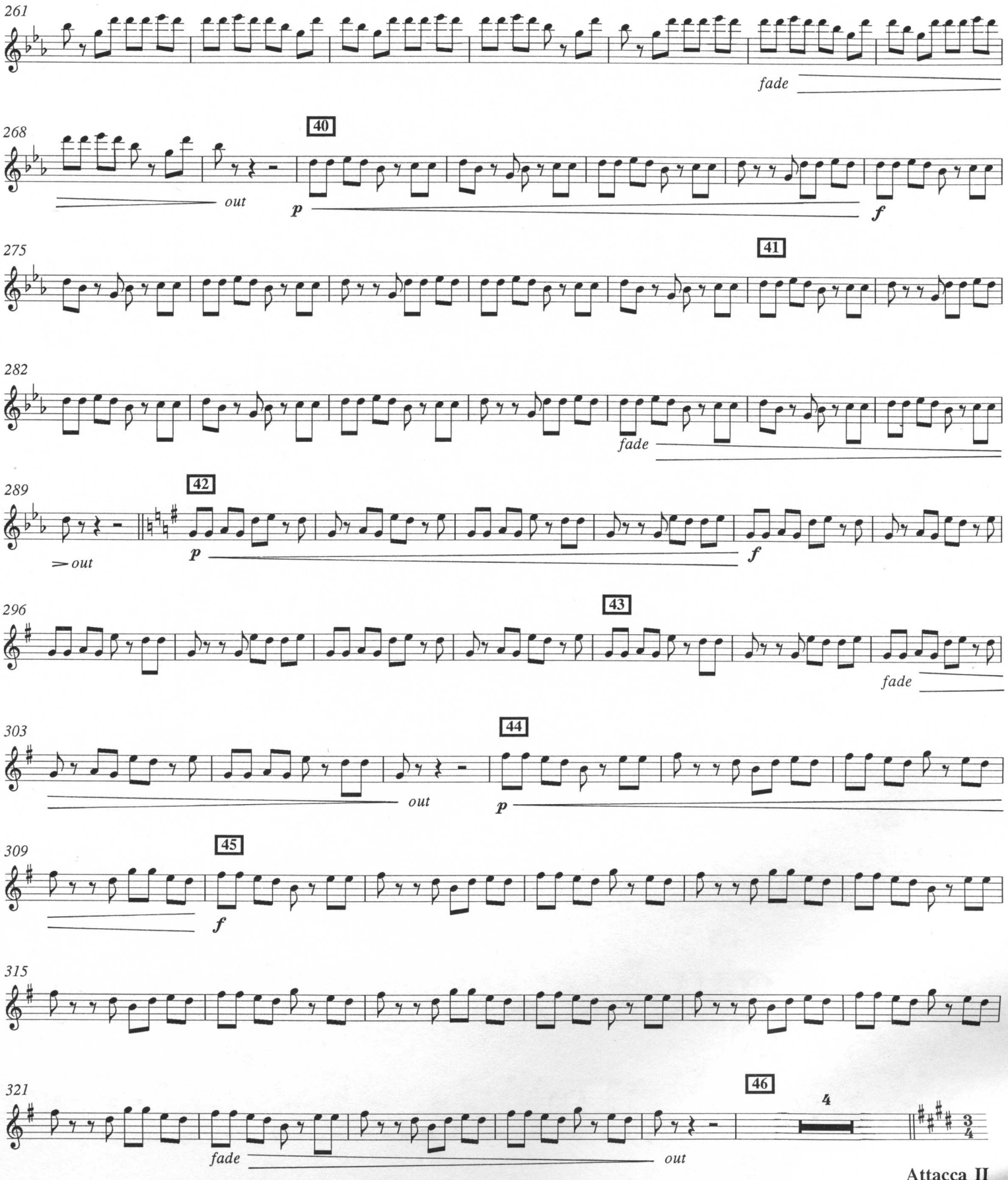

5
54
f
60
6
fade
out
p
66
f
fade
72
7
out
p
78
f
fade
84
8
out
p
f
90
9
fade
out
p
96
10
f
103
2
fade
out

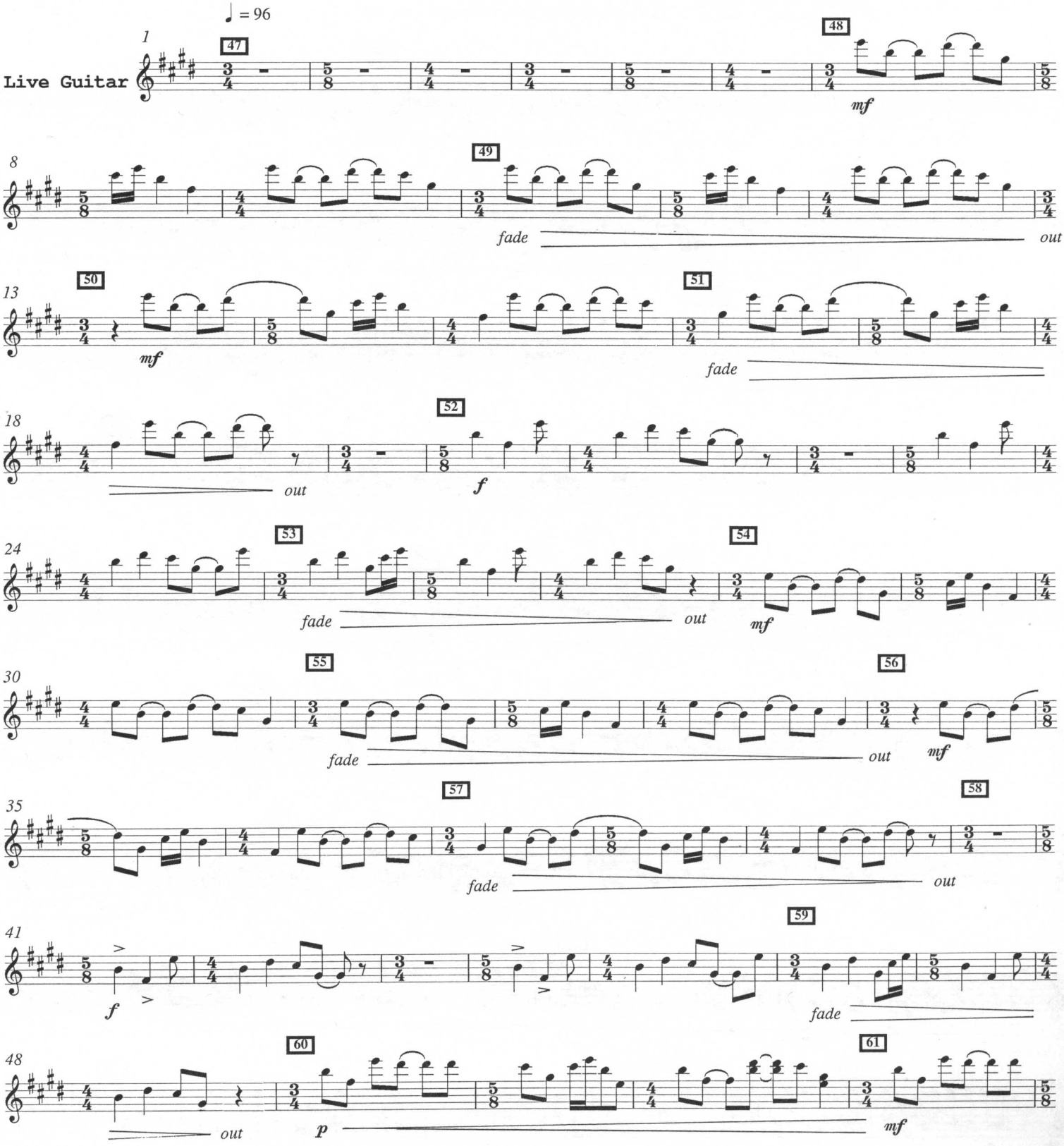

110
11
f
12
120
13
14
fade
127
15
out
f
135
16
142
17
fade
out
18
f
150
19
20
158
21
fade
out
22
f
166
23
173
24
fade
out
25
f
181
26
27

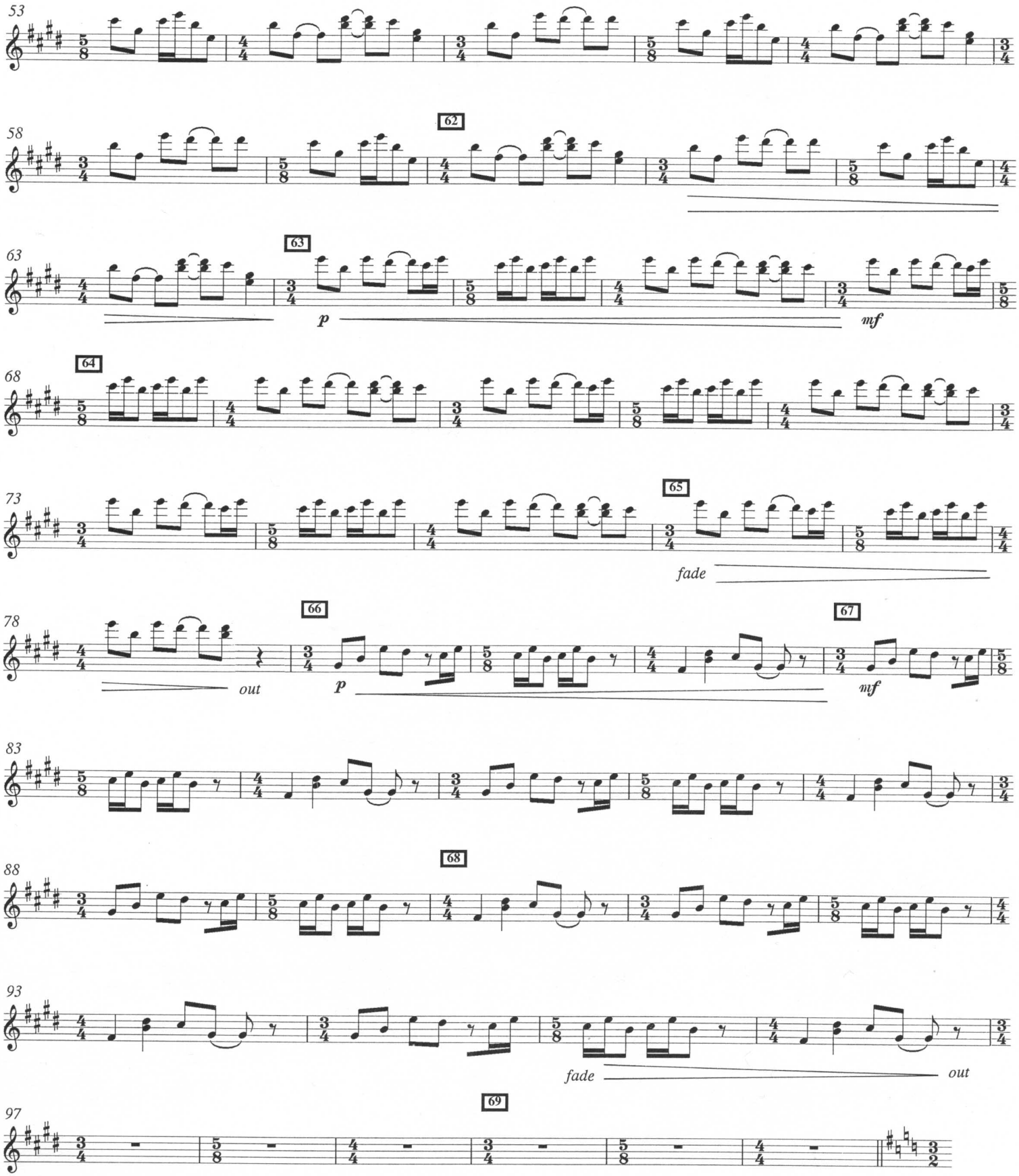

189
28
fade
out
29
f
197
30
205
31
fade
out
32
p
212
33
f
219
34
226
fade
out
35
p
233
36
f
37
240
fade
247
out
38
p
254
f
39


261
fade
268
40
out
p
f
275
41
282
fade
289
42
out
p
f
296
43
fade
303
44
out
p
309
45
f
315
321
46
4
fade
out
3/4

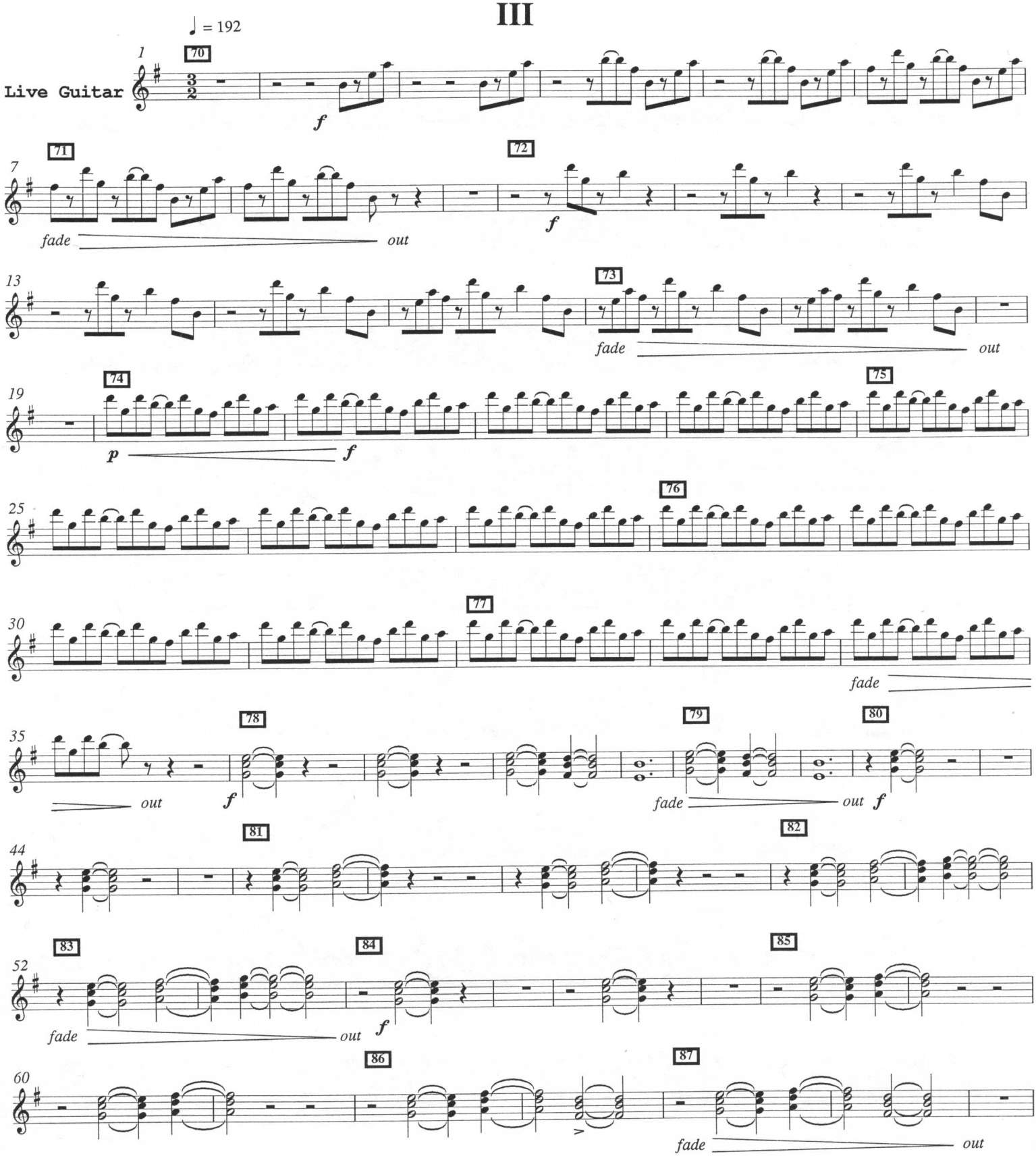
Attacca II

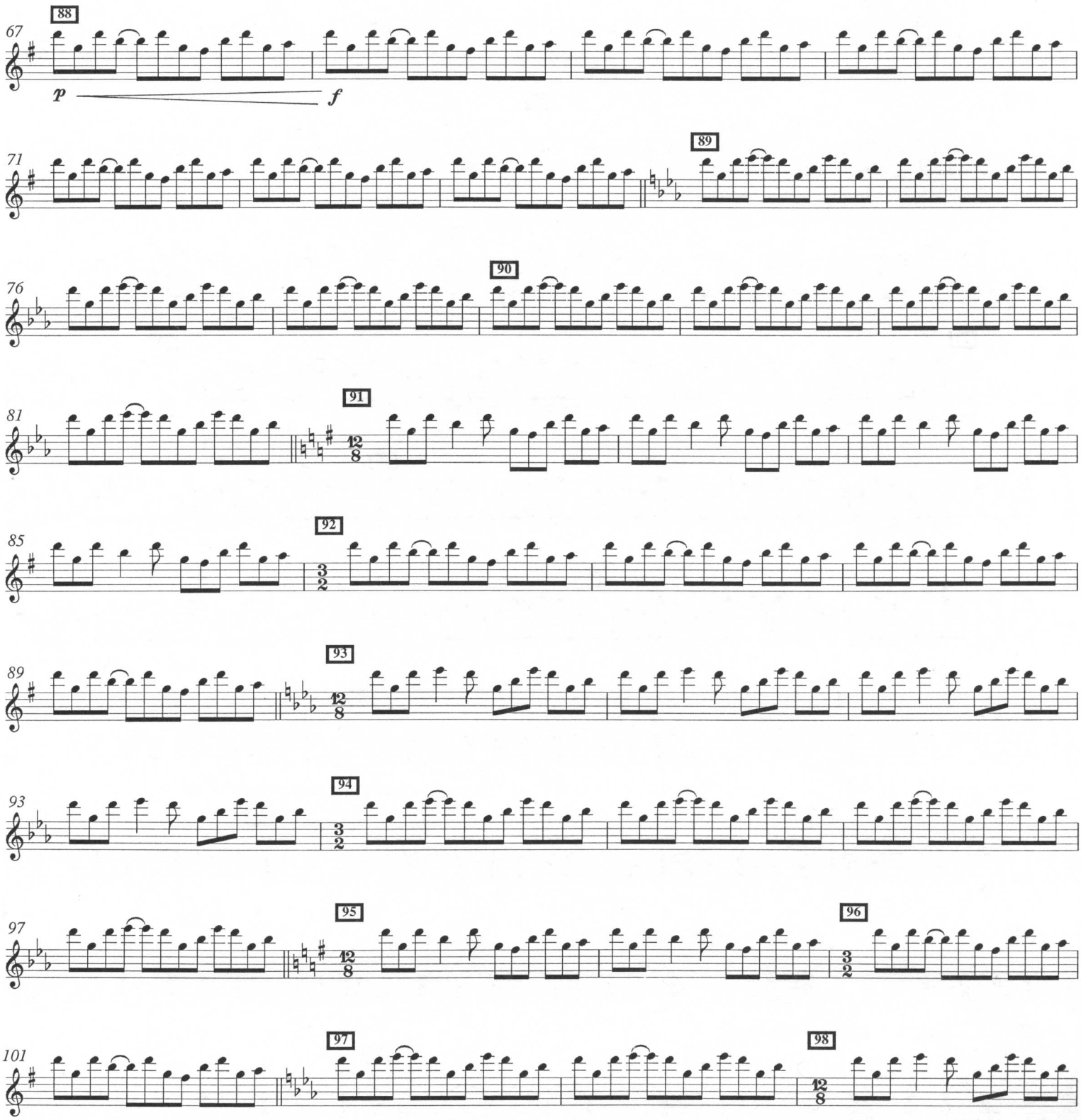
II

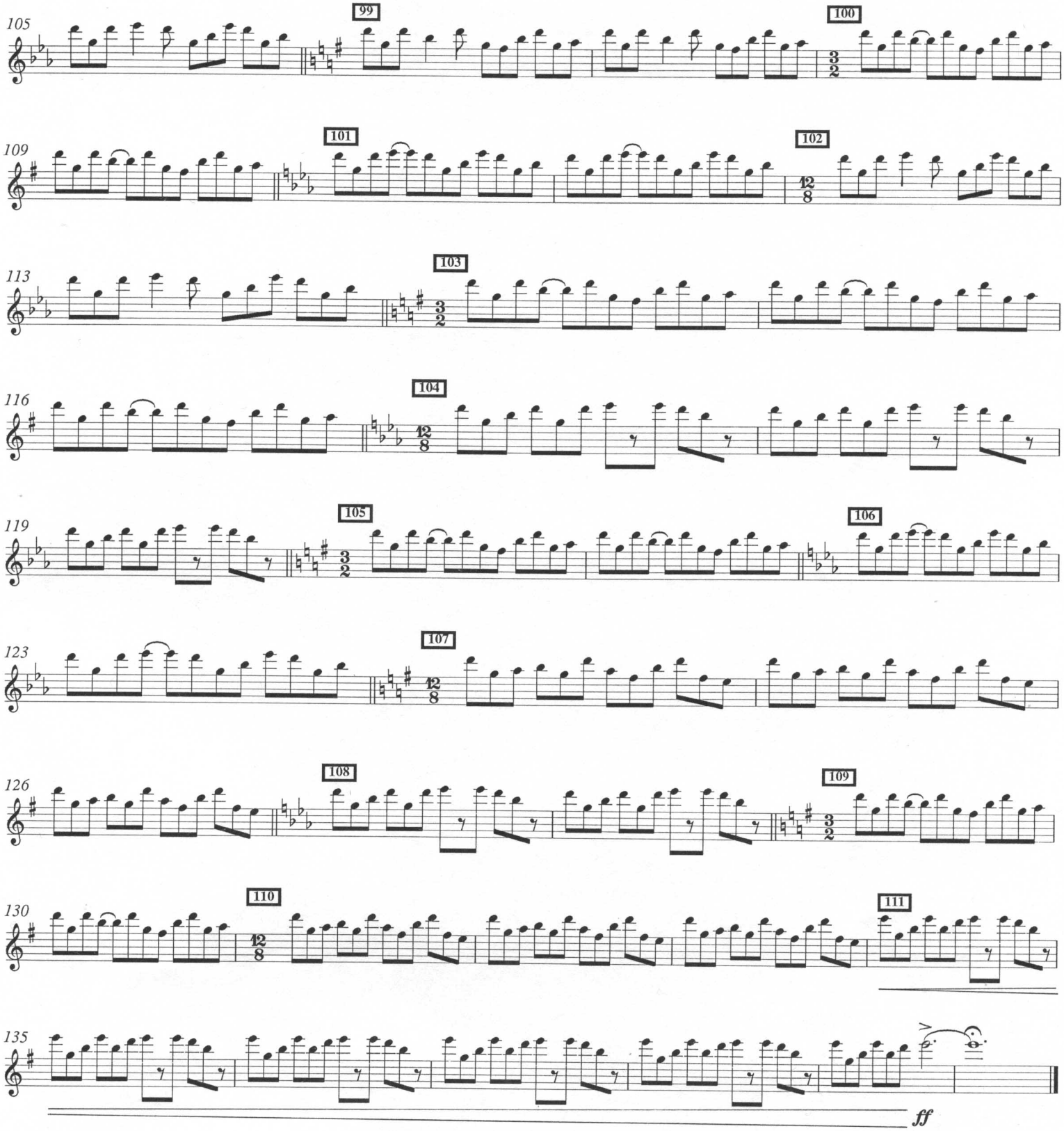

♩ = 96
Live Guitar
47
48
49
50
51
52
53
54
55
56
57
58
59
60
61
mf
fade
out
f
p


53
58
62
63
63
p
mf
68
64
73
65
fade
78
66
67
out
p
mf
83
88
68
93
fade
out
97
69
Attacca III

Blank for Page Turn


III
♩ = 192
Live Guitar
70
71
72
73
74
75
76
77
78
79
80
81
82
83
84
85
86
87
f
fade
out
p


88
67
p
f
89
71
90
76
91
81
12/8
92
85
3/2
93
89
12/8
94
93
3/2
95
97
12/8
96
3/2
97
101
98
12/8


105
99
100
109
101
102
113
103
116
104
119
105
106
123
107
126
108
109
130
110
111
135
ff